DEDICATED

TO

Dr. Raja Sir Annamalai Chettiar, Kt., LL. D., D. Litt., of Chettinad, the Founder, Annamalai University and the munificent and liberal patron of literature and fine arts.

General Editor;

DR. A. CHIDAMBARANATHA CHETTIAR, M.A., Ph.D.

TOLKAPPIAM—PORULATIKARAM

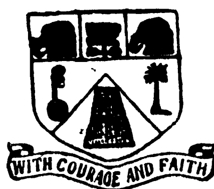
[VOL. I — PART I]

AKATTINAI IYAL AND KALAVIYAL

Translated into English

by

E. S. VARADARAJA IYER, B.A.,
Lecturer, Tamil Research Department.



ANNAMALAI UNIVERSITY

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FOREWORD

BY

MR. M. RUTHNASAMY M.A. (Cantab,) Bar-at-Law, C. I. E.,

Vice-Chancellor, Annamalai University.

THIS is an attempt to obtain all the historical information from the Tolkappiam — one of the classics of Tamil Literature. Although described to be a Grammar, Tolkappiam is not a Grammar strictly so called. Its concern is not only language but literature. And it is replete with information with all kinds of things—*porul*—pertaining to the life of the Tamils of the period. It contains a mine of information about the history of the times in which it was produced. I am glad that Mr. Varadaraja Iyer of the Tamil Research Department has explored this mine and given us the results of his discoveries. It is not for me to assess the value of his work—but he has offered it to scholars and will abide by their judgment. I am glad especially that he has published his work in English and has used transliteration for the quotations—because that is the only way of introducing the scholars of Europe and America to the riches of Tamil literature which alas are not as well known in the West as they ought to be.

Annamalainagar
10th Feb. '48

M. Ruthnasamy

FOREWORD

BY

DR. A. CHIDAMBARANATHA CHETTIAR,
Professor and Head of the Department of Tamil in the Annamalai University.

MR. E. S. Varadaraja Aiyar, B. A., of the Research Section of the Tamil Department has rendered into English four Chapters of the most important volume of Tolkappiyam, namely, Porulatikaram, which might serve as the basis of a study of Sociology. Two Chapters entitled "Akattinai" and "Kalavu" appear as the first part in this series, and two other Chapters with the title "Karpu" and "Porul" appear as the second part.

In these two parts the translator has succeeded in giving a fairly reliable rendering of most of the rules of Tolkappiyam, which is probably anterior to 450 B.C, the age commonly assigned to Panini, the Sanskrit grammarian. The task of understanding and conveying the proper and full significance of the rules in Tolkappiyam is not by any means easy, even though there are two or three learned commentaries in Tamil for the aforesaid chapters. Ilampuranar was the earlier commentator and Nachinarkiniyar the later. But both these commentators were far removed from the time at which the original work was written. They were separated from the grammarian, Tolkappiyar, probably by about fifteen centuries. It is conceivable therefore that in certain places at least these commentators failed to understand the proper purport of the text. This is the considered opinion of eminent scholars such as Navalar S. S. Bharatiar, M.A., B.L. (a former Professor of Tamil at this University). That is why Mr. Bharatiar has published in 1942 his commentary in Tamil, wherein he has incorporated the best in both the commentaries and criticised the views of both or either of them wherever such criticisms were warranted.

It is natural therefore to expect in a rendering into English some references at least to the views of the commentator last mentioned. But the translator says that he has not consulted this commentary for the reason that he had got ready this translation in manuscript form before Mr. Bharatiar's commentary was published. All the same, one would wish he had furnished certain materials as foot-notes wherever necessary and wherever Mr. Bharatiar's interpretations were more acceptable. While the translator's professedly liberal interpretations of certain expressions and ideals are commendable as at page 235 and pages 87 to 88, his omission to take into account the views of modern scholars in respect especially of rules 29, 31 and 34 (vide pp. 43-48) cannot but be deplored. The information given in these two parts has therefore to be supplemented by the reader himself, if he happens to be acquainted with Tamil, by consulting the latest commentary of Mr. Bharatiar.

The translator, however, has given in several places the views of both the earlier commentators Ilampuranar and Nachinarkiniyar, as for example at page 237 in reference to rule 146, leaving the reader to judge for himself what the right interpretation is. The greatest merit of the work is that it gives an opportunity for those that do not know the Tamil language to understand the meaning and significance of several beautiful verses cited as illustrations by the commentators from the works of the classical period of the Tamil language. When one gets to know that the illustrative verses are far greater in number and space than the text of the rules, one's sense of gratitude to the translator is sure to develop. I have really enjoyed his rendering of certain verses from Kalittokai, Akananuru, Narrinai, Kurunthogai etc.

Mr. Varadaraja Aiyar has furnished short studies in the course of the book on kingship (pp. 10-31), clandestine love (pp. 82-85), courtezans (pp. 361-365) etc. though to some persons these might appear as though they are digressions. I should think that in his anxiety to make the readers fully comprehend the theme in other places he has erred on the side of digressions here and there.

The work might have been planned better. For instance, the rules 21 to 26 of Akattinai should have been given in their proper places (pp. 35-39) to bring this in conformity with the general plan of the book. The reader, however, can profitably consult pages 209-210 where the text of the whole of this Chapter has been given. In the second part the rules have been given one after another in Tamil with proper transliterated forms also. This is certainly an improvement upon the first part.

These blemishes, however, do not detract the general value and purpose of the book, its main object being to throw open the book of Tolkappiyam to persons who cannot read it in the original. Mr. Varadaraja Aiyar deserves to be congratulated on the successful completion of these four parts, and his is not a mean achievement, considering the difficulties that confront one in translating a classical work from one language to another without doing violence to the genius of either of the languages. When all the Tamil works of the classical period are translated into English and placed before the world, the Tamil nation is sure to be loved better and respected more.

3rd April, 1948 A. C. CHETTIAR

PREFACE

IN this book an attempt has been made to translate the Poruḷadhikāram of Tolkāppiam which is the earliest extant Tamil grammar. While the grammars of other languages confine their treatment to Orthography, Etymology and Syntax, this work gives us all about the manners, customs, social and political life etc., in short, the sociology of the Tamils 2000 years ago. This work takes its name from its author Tolkāppiar.

Some have, however, observed that Tolkāppiar was a Jain by faith, basing their arguments on the word *Paṭimai* which appears in the Pāyiram, in the line 'பல்புகழ் நிறுத்த படிமையோன்' palpukaḻ nirutta paṭimaiyōṉ. It is argued that Paṭimai is a Sanskrit word and that it is said to denote asceticism in Jain works. This statement has been contradicted by the Editor of 'Senthamil' who cites authority for the use of the word 'Paṭimai' in the sense of ascetic habits, from Padiṟṟuppattu. Dr. Burnell's theory that Tolkāppiar was a Jain has also been refuted by the same Editor.

In his colophon to Tolkāppiam, Panampāranār has said "Aindiram Niṟainta Tolkāppiam" and Aindiram belongs to the orthodox school of grammarians. In Cilappatikāram we find Kavunti Aḍigaḷ speaking in derogatory terms of Aindiram in the line 'கப்பத்திந்திரன் காட்டியநூலின்', Kappattindiraṉ Kāṭṭiya nūliṉ. Further the commentator Pērāsiriyar writes in his commentary on Tolkāppiam Marapiyal as follows :—

"அகத்தியர் வழித்தோன்றிய ஆசிரியர் எல்லாருள்ளும் தொல்காப்பியனாரே தலைவர் என்பது எல்லா ஆசிரியரும் கூறுப என்பது".

That Agattiyar had twelve disciples, that Tolkāppiar was the first among them and that each one of them wrote a grammar bearing his name, have been maintained by tradition. The commentator Nachinārkkiniyar has observed that Tolkāppiar

wrote his 'magnum opus' towards the end of the first deluge. The importance and antiquity attached to this ancient grammar may be inferred from the following words of the renowned poet and Sangam celebrity Nakkīrar.

"இனி இடைச்சங்கத்திற்கும் கடைச்சங்கத்திற்கும் நூலாயிற்றுத் தொல்காப்பியம்".

Prosody was included in the Poruḷadikāram as the things that are treated in this grammar have their permanent place in the composition of learned poets.

This learned work received its *imprimatur* in the august assembly of Pandian Mākīrthi under the distinguished presidency of Athankōttācān and consists of three parts viz., Eḻuttu, Col and Poruḷ. Poruḷ connotes the two main divisions known as Agam and Puram, which, with its fourteen themes, comprises the things of the world. It may here be asked why this Poruḷ has been included as part of grammar, while it is treated separately in other languages. As the Poruḷ division is peculiar to Tamil alone, and as those who are bent upon studying intensively the books like Paripāḍal, Akam, Kali, Padiṟṟuppattu etc. will get bewildered when confronted with the poems contained in them without being able to understand their purport, this section on Poruḷ is considered indispensable.

One is likely to ask here why 'Athankōttācāṉ was chosen for the presidentship in preference to Akattiyar, who is said to have been the author's illustrious preceptor, and why, Tolkāppiar has been styled as "Aindiram Niṟainda", Tolkāppiam and not Akattiam Niṟainda Tolkāppiam. The first query is not capable of easy solution. So far as the second is concerned, the learned Sivagnanamunivar has observed, that as Tolkāppiar was the disciple of Agattiyar, it naturally followed that he must have assimilated all that was known to his master, and that, in order to let the public know that Tolkāppiar was well-versed even in Sanskrit, he had been praised or extolled as "Aindiram Niṟainda Tolkāppiam"

The age of Tolkāppiam has been fixed differently by different authors. Some are for placing him even before 1000 B. C. In his book "Paṇḍaikkālattamiḻum Āriyarum" Tiruvāḷar Maṟaimalaiaḍigaḷ places Tolkāppiar before Pāṇini and argues that the fact that the author of the Tamil grammar had not chosen to discuss the roots of words is clear evidence to prove that he ought to have preceded and not succeeded the reputed Sanskrit grammarian. Further the fact that illustrations are not to be had even in the works of the last Sangam for some of the Sūtras of Tolkāppiam is proof positive to show that it is a very ancient work, though it is now, on the basis of common acceptance, assigned to the 4th century B. C.

This ancient work of considerable repute has been commented upon by many erudite scholars like Iḷampūraṇar, Kallāḍar, Pērāsiriyar, Nachinārkkiniyar, Sēnavarayar and Teyvaccilaiyār. The last two commentators confined themselves to Colladikāram alone. Iḷampūraṇar has commented on the whole work and his commentary is considered the oldest. Nachinārkkiniyar is said to have written the commentary for the whole work, but only those on Eḻuttu, Col, the first four sections of Poruḷadhikāram and the Ceyyuḷiyal are now available. We have Pērāsiriyar's commentary for Meyppāṭṭiyal, Uvamaviyal, Ceyyuḷiyal and Marapiyal.

I may state here enpassant that this is the first complete translation of Poruḷadhikāram. The sutrams have been given with their transliteration in English. The commentaries of Nachinārkkiniyar and Iḷampūraṇar have been placed next. The illustrations from the Sangam works that have been adduced by the commentators have also been cited and a close translation of no less than fourhundred poems from the Sangam anthologies has been attempted. Poems that have been cited by both the above commentators have been given precedence. The present work is published in two parts, the first part comprising Akattiṇaiyal and Kaḷaviyal and the second Kaṟpiyal and Poruḷiyal. The English renderings of the remaining chapters viz. Puṟattiṇaiiyal, Meyppāṭṭiiyal, Uvamaviyal and Marapiyal

are also ready and they will be published shortly. Scholars are likely to perceive difference in the shades of interpretations given to some sūtrams, but I have deliberately chosen to offer to the public the interpretations of the two illustrious commentators as they appear in the texts already published. The addenda and corrigenda for the work will be published at the end of the last or the concluding part. An exhaustive index and the alphabetical list of sūtras have been appended and it is hoped that this work will be found very useful especially to those non-Tamil knowing public both in India and elsewhere.

I am deeply indebted to M. Ruthnasamy, M.A. (Cantab), Bar-at-Law, C. I. E., the Vice-Chancellor of this University and to the Professor of Tamil, Dr. A. Chidambaranatha Chettiar for their kindness in writing forewords to this work and the Syndicate of this University for having permitted the publication of the book by the University. My thanks are also due to the United Printers, Trichinopoly, for having printed this without delay.

Annamalai University
18—2—48

E. S. VARADARAJA IYER, B.A.,
Lecturer in Tamil.

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VOLUME II

THOLKĀPPIYAM

SOCIAL LIFE OF THE TAMILS

Tholkāppiyam is the earliest extant work in Tamil Literature and it is generally assigned to the 3rd Century B. C. It is in three parts and consists of 1612 Sutras in all. The three parts are in order Ezuttu Sol and Poruḷ. It is said that while grammars in other Languages limit their treatment to orthography, etymology and syntax this grammar treats of Poruḷ also in addition to the others and that this feature is unique in this magnificent work. But the word Lakshanam or Ilakkanam is more comprehensive in its application than the word Grammar.

We shall now see what the word 'Poruḷ' connotes. Poruḷ is of two kinds, Agapporuḷ and Puṟapporuḷ. These are simply the subjective and objective sides of life When we speak of the pleasurable feelings entertained by a happy couple of lovers in conjugal union, lovers who are equals in beauty, culture and charming gifts, we at once realise the inexpressible nature of the feelings so entertained. They are simply felt by the parties concerned and they could not be adequately expressed. Hence it is known as Agam which means that which is experienced by the mind alone On the other hand Puṟam or Puṟapporuḷ refers to all things experienced by all or many in common—in brief, anything that is not classed under Agam and they can be freely described by all. Things relating to war or peace, education, culture, social life, charity etc. all these and many others come under the category of Puṟam.

The preface or Pāyram to this work tells us that the learned sage Tholkāppiyar was the author of this work, that he was thoroughly conversant with the Grammatical work named Aindiram (Indra's grammar), that he was one of the disciples of the sage Agastya, that the work received its imprimatur before the learned scholar of scholars Athankōṭṭācān in the learned assembly of the Pandyān King Mākirti, that the work treats of Ezuttu, Sol and Poruḷ, and that the work was specially intended for the Tamil land,

which was at that time bounded on the north by the Vengadam hills, on the south by Kumari and on the other two sides by the sea. Kumari mentioned here was not the present Cape comorin but a river which went by that name and which subsequently became merged in the sea in one of the early deluges.

The poruḷ of this book deals not only with the social life of the early Tamils, depicting their marriage, separation, calling, mode of living, warfare, ɽoyalty, etc. but also with some aspect of human psychology, Rhetoric, prosody and worldly usage These have been detailed in Meyppāṭṭiyal, Uvamaviyal, Seyyuḷiyal and marapiyal of the work under consideration. The Sanskritists have treated them in separate books and not in the Sabda sastra. Hence it is asked why this Poruḷ should have been included in this work; Sivagnanamunivar answers this objection as follows :—

"The portions or aspects of Poruḷ treated in this book are peculiar to Tamil. Further if one is not conversant with this classification, he will, when he tries to find the true import of Tamil classical works like Paripādal, Kali, Agananuru, Puɽanānuru, Ainguɽunūru, Nārriṇai, Kuɽunthogai, Arrūpadai, Padirruppattu etc., get into trouble like the small bird that encounters a mountain range in the course of its flight. Hence, the treatment of Poruḷ also has been included in this big work

It is sometimes asked why this 'Poruḷ' with its predominantly passionate or the valorous note, and more in consonance with dramatic usage, should be treated here and whether on this score it may be regarded as having dealt with Drama also Sivagnanamunivar writes here as follows :—

"Though strictly speaking this must be treated in a separate treatise on Drama, the author iucluded it here as these things are indispensable for a proper understanding of the ancient classical poems in Kalithogai and other works : and confined himself only to those aspects which are needed for an elucidation of the above poems. It may be noted here that the varieties of dance or kūttu, science of gestures, descripiton of dancing girls, and all about them and the like have been deliberately omitted here, as they are not needed for the things he wanted to state, and as they are likely to fit in more effectively in separate treatises on Drama".

The Poruḷ adhikaram has been divided into 9 sections *viz.* Agattiṇaiiyal, Puṟatiṇaiiyal, Kaḷaviyal, Kaṟpiyal, Poruḷiyal, Meyppāṭṭial, Uvamaviyal, Seyyuḷiyal and Marapiyal. The author, it appears, has in a way, .aimed at symmetry for we see the other two parts of the work also contain nine chapters each. From the nine chapters .of the Poruḷ adhikaram, we learn the nature and environs, the practices and customs, in short the civilisation of the ancient Tamils 2000 years ago. Of course the old order changeth yielding place to new and we will not be justfied if we conclude that the ancient Tamilian civilisation resembled in any way the civilisation of our time. Far from it. Many changes have been brought about in our society from time to time, changes occasioned by changes in government, admixture of many languages, blend of several cultures and so on. Still it is worth our while to know in detail the civilisation and culture of the Tamils in that remote period, when perhaps many other nations of the world, who boast themselves as the pioneers of civilisation and culture now, were mere savages or aborigines half—clad and uncivilised roaming about like nomads without a permanent abode.

The culture and civilisation of the Tamils, it must be admitted dates back even to a more remote period. It is however to be deeply regretted that the entire volume of literature and grammar, that exsited prior to Tolkāppiyam has been lost and this was on account of the ravages caused by the floods, fire, termites and other destructive agencies. The grammar Tolkāppiyam will itself suggest the existence of literature prior to it as grammar often succeeds and does not precede any literature. Tholkāppiam is itself considered as an off shoot of Agattiyam, a learned treatise on the three divisions of Tamil, *viz.* Iyal, Isai and Naṭakam, (literature, music and Drama) by the renowned savant of the Podiyil hills, Agattiar. Further, the occurrence of terms like "என்ப", 'என்மனார்', "தொல்லியன் மருங்கின் மரீஇயமரபு" etc. indicates positively the existence of works before Tholkāppiyam.

AGATTIṆAI IYAL

Sūtra :—

1. கைக்கிளை முதலாப் பெருந்திணை யிறுவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப.

Iḷampūranar—This stanza purports to give us the exact number of Tiṇais treated in Agapporuḷ. They are Kāikiḷai, Mullai, Kuṟiñji, Pālai, Marudam, Neydal, and Peruntiṇai. The words muṟpaḍakkiḍanda denotes that the seven iyals to be enumerated later on belong to Puṟapporuḷ. If so where is the warrant for the inclusion of meypāṭṭiyal, Uvamaviyal Seyyuḷiyal and Marapiyal. Here the commentator says that, after all, the things treated in these four iyals are made up of the Karupporuḷ or the basic substances, or things, and contain the characteristics and peculiar behaviour of things treated.

2. அவற்றுள்,
நடுவணைந் திணை நடுவண தொழியப்
படுதிரை வையம் பாத்திய பண்பே.

Iḷampūraṇar—Among the seven Tiṇais above mentioned. the five tiṇais spoken of between kāikilai and Peruntiṇai, with the exception of Pālai are the various land divisions of this broad world.

Thus we see that of the seven tiṇais only four have got land divisions. The word "நடுவணது" has been taken to refer to Pālai, because the act connoted by it *viz.* separation, occurs in the midst of other actions like Union, mock-quarrels, Pining etc. and as explained in Silappadikāram, the separation turns round the basic things or Mudaṟporuḷ.

3. முதல்கரு வுரிப்பொரு ளென்ற மூன்றே
நுவலுங் காலை முறைசிறந் தனவே
பாடலுட் பயின்றவை நாடுங் காலை.

This Sūtram speaks of the Naduvaṇ aintiṇai and in a general way tells us that all objects in the world can be classified

under three heads. The three divisions are the Mudaṛporuḷ, Karupporuḷ and Uripporuḷ. The Mudaṛporuḷ or the basic things are place and time

> " முதலெனப் படுவது நிலம்பொழு திரண்டின்
> இயல்பென மொழிப வியல்புணர்ந் தோரே "

as these are indispensible for the formation or growth of any object whatsoever. Everything should have a place as well as the time of origin. Karupporuḷ is the product of the particular place and Uripporuḷ is the aspect of love peculiar to each place.

> 5. மாயோன் மேய காடுறை யுலகமும்
> சேயோன் மேய மைவரை யுலகமும்
> வேந்தன் மேய தீம்புன லுலகமும்
> வருணன் மேய பெருமண லுலகமும்
> முல்லை குறிஞ்சி மருத நெய்தலெனச்
> சொல்லிய முறையாற் சொல்லவும் படுமே.

The ancient Tamilians divided the lands into four regions *viz.* mullai, or the pastoral part, kurinji or the hilly part, marudam or the agricultural part and Neydal or the littoral part. Tholkāppiyar calls them as the worlds as they by themselves constitute a miniature world, and as all things are born of the five elements *viz.* fire, air, earth, water and ether Pālai has no land of its own. Anyhow it also had been included because of the abundance of a tree named Pālai the tendrils and branches of which do not fade even in summer. The world is called Nānilam in Tamil because of the above four divisions which it comprised. In fact lands not only in the Tamilagam, but also in the North or West of India, why in fact, any part of the land in any quarter of the globe can be classified under any one of these heads. Every division in the Tamil land had its own presiding deity ; for instance Māyōn belonged to the mullai tract, Seyōn or murugan to the hilly tract, Indrā to the Marudam tract, and Varuna to the Neydal region. The preponderating elements in the population of these tracts, were the shepherds, the hunters, the agriculturists and the fishermen, though other men who belonged to the various castes, creeds and calling were also there.

It was mentioned above that time was a division of mutarporul. We find that the ancient Tamils divided the year into six parts of two months each, and these were termed ritus. The six divisions are Kār or the rainy season which comprised the months of Āvaṇi and Purattāci

"காரு மா லையு முல்லை"

Kuḍir, the cold season which comprised the months of Aippasi and Kārthigai.

"குறிஞ்சி, கூதிர் யாம மென்மனார் புலவர்"

Munpani, the pre-snow season being the months of Mārkaḷi and Thai.

"பனியெதிர் பருவமு முரித்தென மொழிப"

Pinpani the post snow season being the months of Māsi and Paṅguni.

Iḷavēnil, the early summer being the months of Chitirai and Vaikāsi.

Muduvēnil, the later summer or the hottest part of the year being the months of Āni and Āḍi. These were the major divisions of time. Apart from this there were other classifications also. Every day from the early morning till night time was divided into 6 parts *viz.*, Vaikarai (the period before Sunrise, Viḍiyal (Sunrise), Naṇpagal (mid-day), Mālai (sun-set), Erpādu and Yāmam (midnight). These minor divisions of time have been carefully fitted in with the major divisions of the land known as Mullai etc. Hence whenever a poet composes stanzas in Agam he scrupulously observes the necessity to see that the major and the minor divisions of time as well as the Karupporuḷ or products of the soil are appropriately chosen. Thus if the stanza purports to be on Mullaittiṇai we can see Kār the major division and mālai the minor division of time depicted there. If it is Kurinji, Kūtir and Yāmam will be described. Again if it is Marutam, Vaikuru and Viḍiyal will be described and if it is Neydal Erpāḍu. Iḷampūranar writes here that Vaikarai is the latter half of the night and Viḍiyal is the first part of the day. Erpādu according to him was the period after day time ;

though some will have it as denoting Sun-rise. The difference in meaning is the result of a single root Paḍu having two meanings *viz.*, to appear as well as disappear

> " நடுவுநிலைத் திணையே நண்பகல் வேனிலொடு
> முடிவுநிலை மருங்கின் முன்னிய நெறித்தே "

This sūtra enunciates the appropriate major time, minor time and place for Pālaittiṇai. Iḷampūranar writes that the mid-day of the Iḷavēṉil and Muduvēṉil is the time and the path trodden during that time is the Ñilam or land suited to it. In a way the post-snow season also can fit in with Pālai but instances are rare. Similarly other periods of time can fit in with other land divisions.

Now we shall see what is the necessity for this choice? Why should Kār and Mālai be chosen for Mullai. As was already observed Mullaittiṇai in Agapporuḷ treats of the lady-love who waits for and expects patiently her lord who had left her on various errands or commissions. While she waited patiently, she would often speak of the manifold qualities of head and heart of her hero, which will be construed as Mullai. Kārkālam is generally the period when the hero is expected back in his house and it is also the period which will enable the lady-love to wait patiently. Morever owing to the thundering clouds and the consequent showers, the faded trees and plants would put forth fresh tendrils and put on a fine appearance. Added to this, the path of the hero who comes back to see his lady-love after a suceessful finish of his errand will be full of flowing rivers and green verdure and the amorous cries and songs of the birds in the way are likely to promote love feelings and passionate instincts in the heart of the hero. Further, the evening or Mālai wīll also be quite appropriate, because it was the time when the cows which had been away in the grazing pasture returned to their stalls, crying and remembering their young calves and when the cow-herds sounded the sweet flutes.

Next in order wo see Kūtir and Yāmam as the appropriate major and minor timings for Kuṟinji. We already observed that the Uripporul of Kurinji was Puṉardal or conjugal union.

Clandestine union takes place mostly in Kurinji and this kind of union needs a solitary place. It is well-known that people generally do not stir out during Kūtir or cold season or during mid-night. Hence the suitability of the time to the action. After the first union, the parties concerned will eagerly long for reunion, and the hero will try his best to prolong the period of this clandestine union with his lady-love. Pychologically, separation is likely to enhance the pleasure of the union and the lesser the chances of meeting and greater the obstacles the pleasure born of reunion, will be all the more enhanced and hence Aippaci and Karthigai have been chosen as the appropriate time major and minor. For, the pitch darkness, the persistent drizzle, and the quiet repose of birds and animals in their nests will increase the passion of the hero and he will make frantic attempts to get at her in spite of the above obstacles, which will go a great way to increase the pleasure of the reuniōn. For everything is valued according to its rarity.

Marudam has no major time allotted to it; but has only the minor timings known as Vaiguṟu and Viḍiyal. These signify the period before day-break and also the dawn. It was said in the previous pages that the Uripporuḷ of Marudam is Ūḍal or mock quarrel. The hero who parted from his lady-love in quest of public women, remains there till a late-hour in the night and tries to return home undetected bv anybody; and the period best fitted for this was the time just before day-break. Hence this minor time was given to Marudam.

Eṟpādu is considered the appropriate minor time for Neydal. As the Uripporuḷ of Neydal is Irangal or the lady-love's grief for the separation of her lover at sea, and as the night time will appear longer than day-time to people who are stricken by such grief, and as the appearance of Erpādu will also indicate the cruel Mālai or evening which will generally enhance the grief of one who stands separated, this timing has been chosen. Further as it was the time when the beasts and birds retired to their abodes, and as the lady-love on seeing the refulgent moon-light and hearing the roaring of the sea will be full of anxiety and give vent to her feelings of love, this was selected as the division of time best suited for Neydal.

14. திணை மயக்குறுதலுங் கடிநிலை யிலவே
நிலனொருங்கு மயங்குத லில்லென மொழிப
புலனன் குணர்ந்த புலமை யோரே.

The basic things of one tiṉai may go in with those of any other tiṉai; but the lands that possess them need not be contiguous.

15. உரிப்பொரு ளல்லன மயங்கவும் பெறுமே.

The basic things as well as the products of the soil that are different from the Uripporuḷ can get mixed with those of another soil; but the love aspects remain the same for each land division as will be seen from the poems of the Sangam celebrites.

16. புணர்தல் பிரித லிருத்த லிரங்கல்
ஊட லிவற்றி னிமித்த மென்றிவை
தேருங் காலைத் திணைக்குரிப் பொருளே.

This sutra enunciātes the Uripporuḷ or the aspects of love, peculiar to each land according to Pulaneṟi Vaḷakkam or the poetic usage. Ilampūranar writes here as follows :—

Union, separation, the expectant state of the lady-love. her patient stay, and the mock-quarrel, and the circumstances that lead to all these are the love aspects peculiar to the tiṉais mentioned above. Uripporuḷ is the aspect of conjugal felicity peculiar to each of the above land-divisions. By this it must not be inferred that this aspect was confined to a single land division. The grammarians have assigned a particular aspect to a particular place because that place was best suited to that particular aspect. In fact any specified aspect of love can characterise anyone or all of the above four divisions.

Now we shall see what the peculiar aspects of love ascribed to those divisions are. The Uripporuḷ of Mullai is Iruttal or the expectant state of the lady-love, of Kuṟinji Puṇardal and Puṇardalnimittam (Reciprocal love and the contributory elements or causes), of Marudam, Ūḍal and Ūḍalnimittam (Mock-quarrel between lovers and things that lead to them) of Neydal Irangal (Expressiou of the lady-love's grief at the parting of her lover at sea and things that occasion it). Pālai has been accepted as another secondary division and its Uripporul is separation of

lovers on land and causes that lead to it. Though a particular aspect has been alloted to a particular division, Ilampūranar adds, that all of them are in a way common to all the divisions.

20. தெய்வம் உணாவே மாமரம் புட்பறை
செய்தி யாழின் பகுதியொடு தொகைஇ
அவ்வகை பிறவுங் கருவென மொழிப.

Karupporuḷ denotes the various things born of the above lands. These have been scrupulously classified and the grammar gives us a regular list of such things. It was already observed that each land had its own presiding deity. This deity is according to the above work one of the above Karupporuḷ. The others are the beings both human and animal inhabiting the particular division or divisions, the birds, the several appellations of the hamlets contained in them, the drinking water, the flora and the fauna of the place, the staple food of the population. the people's calling, the drum, and the musical mode peculiar to the soil and so on. In brief we have in this list all the important factors which one expects to see in any piece of land. In the sutras of Tolkappiyam we find a detailed description of each of these items. From a mere cursory glance of this elaborate division one may conclude that all those that went to constitute civilisation in its true sense, were present in the ancient society of the Tamils. The mention of the drum and the musical mode must convince everyone that the civilisation of the Tamils must have been of a very high order even in that remote age.

It is generally said that the earliest stage of the civilisation of any country is that of a hunting people. Without an organised society, the members roamed about like animals, hunting them for the preservation of their own life. This in its turn entailed the reservation of rights which led to mutual quarrels. Hence the presence of a chief who could adjust these differences became necessary. In ancient times the man with the best intellect and resourcefulness who could be of some substantial service to society was acclaimed as the chief and the man with the strong will lorded over others. For example, when the floods in a river dry up and when alluvial soil is available, the scheming engineer tries to cultivate the same, regulating the water-course by various mechanical means; the yield of the soil becomes considerable

and the populace welcome him as a man who can work miracles by controlling nature and accepts him as their chief. Kingship in ancient times might have arisen in this way. It is said that in those pre-historic days, any king who showed signs of physical or mental weakness was even murdered and he was replaced by another more young and promising. Coming to still later days, we shall see what the earliest extant work in Tamil literature, the Tolkāppiam has to say of kingship. In the Puṟattiṇai iyal we have an important theme known as the Pūvainilai. This aims at the identification of a ruling monarch with one of the principal deities of the Hindu pantheon *viz.* Brahma, Vishnu and Siva. Loyalty had ever been an admirable trait of the Tamils from times immemorial and we have here instances where the king is likened to a God. Verily the King is a protector of the people in the same way as Tirumāl or Māyōṉ is the protector of this Universe. The Sanskrit books say "Nāvishnu Prathivipathi" (the King is Lord Vishnu himself and none else.

This is generally said not only of crowned kings but also of petty chieftains ruling small principalities. Later on Murugan and Indra were also added to the three deities and instances are not wanting in Tamil Literature where kings are compared to both of them. Puṟam 56 is a fine illustration of the above. "ஏற்றுவலனுயரிய". The purport of the above stanza is as follows :—

Oh King! of the four *viz.* Rudra whose locks shine like fire, who is blue-necked and who wields the trident, Balarama, with the white colour of the conch which grows in the ocean and the palm-banner, Tirumal blne as the blue gem or sapphire well-washed and having the kite or the Garuda banner and Muruga with his pea-cock-pennon, uninterrupted success in fights, peacock vehicle and red colour, all of whom protect the world with their might and main, you resemble Rudra in irrepressible anger, Balarama in might, Tirumal in killing those who despise you, and Murugan in your firm determination to achieve what you intend to achieve. Hence what is there which is rare or unattainable by you? In another stanza cited as an example in p. 201 we have a Cola King likened to Māyōn or Tirumal. The purport is as follows :—

"Oh King. I have heard it said that you once broke the branches of the Kurunda tree (Hiptage madablota). If so how is it you do not exhibit that to me now. Show me at least the mole known as "Maṟu" (மறு) which is in your chest." Evidently we see the idea of the poet here The two things referred to here belong exclusively to Māyōn. The first is an allusion to the legend that Krishna, one of the incarnations of Māyōn once went to the banks of the Tozhunai river, that on seeing there some Gōpi women (women of the Āyar or the herdsman caste" bathing in it, wanted to play a trick on them, that he stole the clothes left by them in the bank and climbed the Kurunda tree, that the damsels on seeing the trick remonstrated with him for the return of their garments, that in the meanwhile Krishna's brother Balarama happened to come there and that in order to hide this from his brother's Vision, he lowered or cut a branch of that tree to enable them to cover their nudity. The mole again refers to the one that is supposed to be in the chest of Tirumal and that goes by the name of Sri Vatsam

Another stanza likens the Cerā king to Rudra. The cera monarch and Siva resemble each other in their strength and valour. The only difference is that one has got only two eyes while the other is reputed to possess three.

A third stanza likens the Cerā king to a number of deities. This king could not be Indra because he possesses only two eyes and not thousand nor Siva because his head does not have the young moon. He is not Muruga as he has no cock banner. Hence he must be Tirumal as both these have the wheel of royalty.

The three great monarchs of the Tamil land existed during the time of Tolkāppiyar. By way of commenting on the 955th kuraḷ under the section "Kuḍimai" the commentator Parmēl-aḷagar explains the term Pazhanguḍi as the illustrious and noble line of kings, that had attained fame from the very creation itself. In the 79th sutra of Tholkāppiam Seyyuḷiyal we have the following

"வண்புகழ் மூவர் தண்பொழில் வரைப்பி
னாற்பெய ரெல்லை யகத்தவர்."

Here Pērāsiriyar comments as follows:—The people habiting the region between Vēngadam on the north and Kumari in the south of India which comprises the portion ruled by the three kings *viz.*, the Cēra, Cōḻa and Pāndiya who had attained considerable fame by their munificence in the Nāvalampozhil or the Bharat land sheltered by the Jambu or the Nāval tree, (Eugenīa Jambolana) that is said to be situated some where in the remote north. The Toṇḍaiyar who are mentioned in Agananuru and other works do not belong to the time of Tolkāppiyar. We are not certain, however, regarding the exact kings of these three dynasties, who migbt have lived during the time of this great grammarian. In the preface to this grammar written by one Panampāraṉār, we meet with the following lines,

> " நிலந்தரு திருவிற் பாண்டிய னவையத்து
> அறங்கரை நாவின் நான்மறை முற்றிய
> அதங்கோட் டாசாற் கரிறபத் தெரிந்து "

and hence we may conclude that the Pandiyan was Nilantaru-tiruviṟ-pāndiyan. This king had been identified with one Muḍattirumāṟaṉ by Mahavidvan R. Raghava Aiyangar. The Pāndiyaṉ kings have been renowned for their charitable deeds. In stanza 27 of Agananūṟu we have the line

> " பாண்டியர்.
> அமத்திற் காக்கும் கொற்கையம்பெருந்துறை முத்தின் "

in 201 of the same work,

> " விறற்போர்ப் பாண்டியன்
> கொற்கை முன்றுறை
> அவிர்கதிர் முத்தமொடு வலம்புரி சொரிந்து "

and in Narrinai, the line

> " முத்துப்படு பரப்பிற் கொள்கை ".

Thus we know that Korkai was an ancient sea-port of the Pāndiyan kings. This sea-port is said to have been washed away by a deluge in ancient times. Two stanzas composed by this Mudattirumāran find their place in Naṟṟiṉai one of the eight

Sangam anthologies.[2] In the former stanza mention is made of a Kuṭṭuvan. Kuṭṭuvan was the general title of the Cēra kings. This Kuṭṭuvan has been identified with a remote ancestor of Ceran Senguṭṭuvan who fixed the bow emblem of his line in the Himālayas.[3] Nothing conclusive can be said of the Cola king who could have been the contemporary of Muḍattirumāran. From the following sutra in Tolkāppiyam,

> "வில்லும் வேலும் வாளும் கண்ணியும்
> தாரு மாரமுந் தேரும் வாளும்
> மன்பெறு மரபி னேனோர்க்கு முரிய." (Tol. Marap 83.)

we may conclude that there existed other minor chieftrains also side by side with the above three crowned kings: Pāri, Ōri; Naḷḷi, Pēkan, Āy, Adigamaṉ, and Ezhini, were the last seven Vaḷḷal or chieftains renowned for their munificence.

Kingship seems to have been hereditary in those days. The son succeeded to his father's kingdom and succession was purely on the patriarchal basis. Even in the Cēra country which is at present comprised by the States of Travancore, Cochin etc. the succession seems to have been on the patriarchal principle. Seeing the principle of marumakkattāyam inheritance that is at present in vogue in the Kerala parts, Mr. S. Sōmasundara Bhārati opined that the same system must have been prevalent in the ancient Cēra dynasty. But this theory has been refuted by Mahāvidvan R. Rāghava Aiyangār in his article on Cērar Thāyamuṟai in his book "Tamil Varalāṟu". In the ancient gens of primitive families all the world over descent was limited to the female line. Lewis H. Morgan observes in his "Ancient Society" as follows:—

"The ancient gens embraced all such persons as traced their descent from a supposed common female ancestor, through females, the evidence of the fact being the possession of a common gentile name.[4] This remark applies equally to all ancient

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See Tamil Varalāru A-u p. 326.

2. Narr. 201 and 228.
3. R. R. Tamil Varalāru p. 345.
4. Tamil Vaṟalāṟu published by the Annamalai University. Ancient Society, Lewis Morgan pp. 66-67.

tribes. " But later on the influence of property and its inheritance in producing the monogamian family assured the paternity of children."[2] But the period in the Tamil Literature, under consideration appears to have been a period of high civilisation as we find there in vogue the descent on the male line. Among Cēra Kings depicted in the Padirruppattu an ancient work detailing the life and activities of nearly eight Cēra sovereigns of considerable repute, the succession was on the male line. This principle was in force among the other two lines of Kings the Cōḻa and the Pāṇḍiya. Stanza 213 of Puṟaṉāṉūṟu, one of the eight anthologies in Tamil Sangam Literatūre may be quoted here as an instance in point. Kōpperuñcōḻaṉ was a Cōla King. Unable to put up with his rebellious sons he decided to fight against them when a poet by name Pullāṟṟūr Eyiṟṟiyaṉār addressed him as follows :—

Oh king who is full of fame for having killed many in pitched fights by your strong efforts and unalterable will and for having sheltered the world by your beneficence, When we consider your actual adversaries in the fight at present we find that they are not your traditional foes the Pandyas or the Ceras. Nor are you their adversary. "" Oh Lord who owns elephants that can kill or vanquish enemies! The realm which is now under your rule should belong by right to your sons, when you depart this life. Supposing your sons get defeated in tne fight between you and your offsprings, to whom-else are you going to give your vast realm. If you get defeated or discomfited, the world will blame you and you will be the laughing stock of your enemies. Hence, shake off this enmity and espouse your sons." Again in stanza 198 of Puṟam, we come across the lines,

" நின்னோ ரன்ன நின் புதல்வர் "

and also

" இவர்பெறும் புதல்வர்க் காண்டொறும் நீயும்
புகன்ற செல்வமொடு புகழினிது விளங்கி
நீடுவாழிய நெடுந்தகை."

The poet here refers only to the descent in the male line only. Thus we find that at the time we are speaking of, the succession

was on the patriarchal basis only. This custom, it will be seen was observed by the minor chieftains like the Velirs, kosars etc. The kings were regarded as the leaders and the saviours of people. In stanza 186 of Puṟam, we find the following lines

> " நெல்லு முயிரன்றே நீரு முயிரன்றே
> மன்ன னுயிர்த்தே மலர்தலை யுலகம்
> அதனால் யானுயி ரென்பதறிகை
> வேன்மிகு தானை வேந்தற்குக் கடனே."

Here the poet Mocikīranār advises the king as follows:— The king is the life of this broad world. Neither paddy nor water is the life of the people. The king must therefore feel and realise that he is the life giving factor. Evidently the meaning is; neither paddy nor water which preserves life will exist if kings do not rule righteously. Tiruvaḷḷuvar says.

> " ஆபயன் குன்று மறுதொழிலோர் நூன்மறப்பர்
> காவலன் காவா னெனின் "

If the King does not protect his subjects properly by his righteous rule, the cows will cease to give milk while those who practise the six avocations *viz.* Reading, Teaching, Performing sacrifice, causing to perform them, giving or taking alms, will forget the Vedas they had learned after arduous labour. The commentator Parimēlaḻagar writes here by way of explanation as follows:—

There will be no offerings to God if the Cow's milk gets scarce and as a consequence of it the Andaṇar will not be tempted to learn the necessary texts known as Mandiram and Kaṟpam. This will result in the non-performance of Vēḷvi or sacrifice and the scarcity of rain. In Silappadikāram, we find the lines,

> " மாதவர் நோன்பும் மடவார் கற்பும்
> காவலன் காவ லின்றெனி லின்றால் "

Where there is no sovereignty or the benign rule of a King, there the sages will cease to perform their austerities and the women's modesty or chastity will not be preserved. The middle

chapter of the supreme ethical work in Tamil *viz.* Tirukkural speaks in detail of the Kingship and the administration in those days. The treatment must be termed exhaustive and one can see even the minutest detail respecting the same has not been left untouched. Speaking of the precious qualities that a king should possess the author writes as follows :—

Fearlessness, munificence, wisdom and industry are indispensable to a king as also alertness, learning and daring. He must earn wealth by righteous means, protect it and spend the same in the proper way. He must be easily accessible to all and free from harsh words. He should rule the realm according to the established law and usage and try to put up even with harsh words. A free giver of gifts, merciful, righteous and one intent upon protecting his subjects is sure to outshine his compeers in the sacred task of ruling. He should try to be flawless and contract the rare friendship of aged and mild elders. He must always have by his side ministers who will rise equal to the occasion and reprove, if need be, the king who decides on the wrong line of action. The king is advised to think twice or even thrice before embarking on a course of action. He must despise or discard nothing as insignificant or not worthy of notice as there may be people, who, like the axle of a chariot, are likely to effect big things although they may be insignificant dwarfs. While invading an enemy's realm, he is advised to consider deeply the strength of his own star, his own resources, the help he and his enemy possesses and so on. Proper advice is given to kings with regard to their strict attention to the proper time of action, place of action etc. Just as the crow tries to vanquish the big owl during day-time when the latter is weak, the king should try to conquer his enemy by choosing his weak moments. While referring to the proper place of action the analogy of the crocodile and the elephant is cited. The crocodile gets the better of the elephant while it is in its own element; similarly the king is likely to be more powerful in his own place or capital. In chapter 51 the king is advised to quit the friendship of one whom he had not properly judged before hand and shake off his doubts about the person or persons whom he had espoused after proper test, The king is next asked to choose the best person whenever he wants to have

an undertaking completed. He must exercise his best discretion in this respect as otherwise his own act will land him in difficulties. Forgetfulness must be guarded against as it is likely to spoil the king. The chapter on Koḍunkōṉmai or Despotic or Iron rule suggests that side by side with benign rulers there existed also bad rulers. Tiruvaḷḷuvar is very strong in his condemnation here of such wicked and inconsiderate rulers. He says that the despotic king who ventures to harass his subjects unnecessarily is more wicked than one who makes bold to murder another, The exaction of a despot with his sceptre in hand is as bad as the way-laying by a merciless villain at the point of his spear. It is said that the tears shed by an ill-treated subject is the very weapon that will ultimately destroy the king's wealth. The king must be kind and considerate to all and it is said that if he ceases to be righteous, rains will be absent in his realm. While punishing the wicked, for punish he must those who commit wrongs, he must use his utmost caution and the King has been advised to make a show of very severe punishment but to impose only a mild one.

Apart from these details, we have some fine chapters on embassy and the spy-system in this mighty work. It is a matter of immense pride for the Tamils that they have in this unique work details regarding the above subjects, even as early as the first century of the Xian era or even earlier. Orrāḍal is one of the chapters above referred to. This relates to the way or manner in which a King should manage, control or use his spies. The spy is depicted as the king's eye. The King is advised to judge properly through his spies men of all the three categories namely his enemies, friends and the neutrals and all things good or bad and act accordingly. He is instructed to employ three spies at a time whom he should send on one and the same errand, taking utmost care, however, to see that each man does not know the other two men sent with him. The spies are advised to disguise themselves as mendicants; to proceed to the place of action and try to gather as much real information as possible without caring even for their life. The individual statement of all the three spies will be recorded and credit will be given to the portion or portions which are common in the above statements. Finally the King is warned not to

accord any public reception or to give any presents in public to these spies as there was every likelihood of the King revealing thereby the secrets enshrined in those spies, to his adversaries. The King is then asked to be active and shake off lethargy or idleness. He is advised to strive every nerve to gain his ends and remain undaunted in the face of dangers or obstacles.

Next, Tiruvaḷḷuvar speaks of the ideal minister and his responsibilities. Stress is placed upon his consummate learning, worldly wisdom and absolute devotion to the King whom he serves. An ungrateful or a deceptive adviser is condemned in the strongest terms. He must be an enticing or telling speaker and should employ only noble methods to achieve his ends in order to ensure the safety and progress of the state. The chapter on embassy is also an enlightening one. Here we see the various important traits of the ambassador detailed beautifully. He must be a man full of universal love, of high and noble parentage and full of those qualities which will endear him to the King's heart. Love and devotion to his sovereign, the skill or wisdom that will enable him to realise those things that would be favourable to the King, and the requisite eloquence or the art of speech that would be of assistance to him while he takes the news of his sovereign to a foreign King or ruler, are the three indispensable qualities of an ambassador. He must possess natural wisdom or commonsense, striking or enticing personality and considerable learning. He must be a skilful, forceful and discriminate speaker and thereby an adept in the art of embassy. Pure in mind and action he must so acquit himself as to win the affection of the ministers of the King to whom he is being despatched as an ambassador. Full of courage and daring he must not care even for his life while he serves as a mediator but his one and only aim must be to advocate his chief's cause and to work for the fulfilment of all those good things which would ensure the prosperity and permanence of his chief's kingdom.

Later on in this magnificent work, we find the true nature of a flourishing country or Kingdom and its various aspects. The state capital must be protected by four kinds of Araṇ *viz.* that of water, land, forest and ramparts or fortwalls. Another chapter

deals with the way in which the king should store up the wealth of his Kingdom. Here the the value of wealth and its indispensability to human beings in general and the kings in particular are laid stress on. The king is advised to collect his dues from his subjects by kind persuasion and not by harassing or tormenting them. The main sources of income that accrues to a king have been detailed in a couplet. They are unclaimed property, Toll dues, and tributes by his subordinates. In one of the couplets it is said that a householder must apportion or divide his earnings into six parts and use the first five for his ablutions to the manes, or the ceremonies performed in their memory, for service to God, for entertaining his guests occasional and frequent, for helping his relatives, and for pleasing his own self respectively, while the 6th part automatically reverts to the king's coffers. Hence the custom observed by the king from times immemorial of getting one sixth of one's income as the royal dues. The possession of immense wealth by the king for his various achievements is likened to the witnessing of an elephant fight while being seated securely on the top or summit of a rock. Again in the chapters on Paṭaimātchi and Paṭaiccerukku, we have the important aspects of a king's army, the maintenance of which is rendered possible only by the possession of abundant wealth. It is said that the highest wealth a king can hope to have is the four fold army and warriors who would not scruple to face even death in order to save their king and preserve their honour. The best army is said to be the one which will not give way even if death itself stares them in the face. The requisite qualities of an army of warriors are four viz. Fearlessness or daring. self respect or honour, following the footsteps of warriors who have lost their everything, even life before them and earning the good will and pleasure of their chiefs. It was already observed that of the four-fold divisions of the army in ancient times known as the Elephantry, Cavalry, chariots and foot-soldiers it was the infantry or foot-soldiers that went in the fore-front, because of their passionate fervour to get into the thick of the fight, either to win or die with honour, the elephantry behind them because of the rut and the consequent fury that they could exhibit in the struggle and the cavalry behind it, owing to its absence of rut and lesser fury. The chariot being a heavy one incapable of moving of its

own accord was placed last. This four-fold classification of a king's army has been referred to in several stanzas of Puranānūru and some other ancient classics. In stanza 55 of Puram we have the following lines :—

> " வேந்து மேம்பட்ட பூந்தார் மாற
> கடுஞ் சினத்தகொல்களிறும்
> கதழ் பரிய கலி மாவும்
> நெடுங் கொடிய நிமிர் தேரும்
> நெஞ் சுடைய புகன் மறவரு மென்றிந்
> நான்குடன் மாண்ட தாயினு மாண்ட
> அறநெறி முதற்றே யரசின் கொற்றம்."

Oh! Mara who excels the other crowned kings by your valour. Although your royalty is highly exalted by the possession of murderous elephants full of wrath and vengeance, proud fleet-footed horses, tall and lofty chariots floating huge flags and the foot-soldiers who have a passionate enthusiasm for fighting and are possessed of a strong heart, please realise that the king's Victory depends solely on dignified Virtue or Aram. Again in stanza 197 of the same work we have the following lines :—

> " வளிநடந் தன்ன வாஅச் செலவுளியொடு
> கொடிநுடங்கு மிசைஇய தேரினரெனாக
> கடல் கண்டன்ன வொண்படைத் தானையொடு
> மலைமாறு மலைக்குங் களிற்றினரெனா."

Those kings who are reputed to possess along with swift steeds which fly like the wind, tall and lofty chariots floating streamers on their tops, and those that possess, along with innumerable foot-soldiers in battle-array and well-armed, spread like the sea. strong elephants which could struggle even against rocks.

These army-divisions were indispensable for a successful monarch as will be seen from the first stanza in Iraimātchi of the immortal Tirukkural wherein Patai is specified as one of the six essentials of a powerful monarch. The elaborate descriptions of the battle-field, reasons for warfare, the methods of fighting, the arms and weapons that were used in war, the devastation of

the subjugated country carried on by the victorious Kings, the valour and bravery exhibited by the fighters, their bold determination to fight unto death and many other things have been dealt with in detail in my article on "The Ancient Tamilian Warfare" which was published in the Oriental Research Journal, Madras.

THE ADMINISTRATION

The King was the virtual head of the administration and the royal line was held in high esteem.[1] Among his permanent regal establishment, we find the Aimperumkuḻu and Enpērāyam. The former was comprised of the five chief officers of the King *viz* Ministers, Purohits, Commander-in-chief, Ambassador and Chāraṇar or Scouts [2] while the latter was composed of the eight groups of attendants necessary for a monarch, *viz.* Karaṉatti-alavar (Account officers), Karumavidikaḷ (Heads of the various departments of administration in a state), Kanakaccuṟṟam (Treasury officers), Kaḍaikāppāḷar (Watchmen or Gate-keepers), Nagaramāntar (The citizens), Paṭaittalaivar (Army officers), Yāṉaivirar (Elephantry man) and Ivuḷivīrar (Cavalry men). Besides these permanent members of the royalty we have got a list* of other people also who served the King in various capacities. The huge crowd of attendants that is said to have accompanied the Cēra King Ceṅgūṭṭuvan will clearly bear this out. We see therein (Silap. 26 ll., 128–137) that 52 girls of the dancing caste, 208 members skilled in musical instruments, 100 professional wits or humourists well versed in all the doctrines relating to the 96 heretic religions or sects, 100 chariots, 500 elephants, 10000 horses well-trimmed and 20000 carriages carrying different articles and 500 ambassadors headed by Sañjayan actually followed the King. The Kings very often indulged in pleasure trips and excursions and this trip of Cēran Seṅguṭṭuvaṉ was arranged with a view to witness and enjoy the mountain scenery.

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1. "படை குடி கூழமைச்சு நட்பரணாறு
   முடையா னரசரு ளேறு"

2. ஐம்பெருங் குழுவும், எண்பே ராயமும்.
   (மணி 1, 17) and (சிலப். 26, 38,)

In their own capital the Kings usually held Darbars daily and occasional. These went by the name of நாண்மகிழிருக்கை and were characterised by festivities and we find from the ancient classics that the Kings and chieftains revelled actually in liquor. Apart from cocoanut and palmyra juice, we see frequent references to Tōppī or the juice extracted from boiled paddy. In the 23rd stanza of Puṟanāṉūṟu we find the expression "நாண்மகிழ்" and the commentator takes it to mean the ecstasy that is usually visible during daily Darbars which often commenced with the drinking of liquor. In stanza 400 of the same work we find the line "நாரரிநறவினாண்மகிழ்தூங்குந்து" which means that the Cōḻa King Nalankilli indulged in drink just before he sat at the Darbar, drink, prepared by filtering with the help of the fibrous cloth-like covering seen on the leaf-stalk of the cocoanut or the palmyra. Here it may be remarked that drink was freely indulged in by the Kings and the chieftains in those days and that their eulogists and adherents followed suit as will be amply borne out by the innumerable lines in the elegies and other poems sung by poets and bards. The poet Kapilar refers to the Parampu hill, that belonged to his illustrious patron Pari thus :—

"ஒருசா ரருவி யார்ப்ப வொருசார்
பாணர் மண்டை நிறையப் பெய்ம்மார்
வாக்க வுக்க தேக்கட் டேறல்
கல்லலைத் தொழுகு மன்னே."

On one side of the Parambu hill, the hill streams will be flowing with a delectable noise and on the otherside, one can see the overflow of sweet toddy prepared with a view to fill up the bowls of the eulogising bards and minstrels. In one of the poems of Avvayār praising her patron Adigaman we find the following sung in a despondent tune.

"சிறியகட் பெறினே யெமக்கீயு மன்னே
பெரியகட் பெறினே
யாம்பாடத் தான்மகிழ்ந் துண்ணுமன்னே."

The chief Adigaman Neduman Anji, will be willing to give away the whole if the toddy is limited, and drink whatever remained after we all had our share of that drink if toddy was available in large quantities. Every king or chieftain had his

own permanent eulogists who served under him and these were known as the Cūtar, Mākatar and Vaithāḷigar.[1] The Cūtar were those who praised the king standing while the Mākatar were those who were of a superior rank and who were permitted to sing the king's praises sitting. The Vaithāligar were those who danced the Vaithali dance to the accompaniment of varied tunes while they praised the king and his various accomplishments.

It was further usual for the king to be seated in the Durbar with his queen consort and the queen royal seems to have participated in the regal functions of the king. Students of Tamil classic literature are only too familiar with the fact that Kōpperundēvi or the queen consort of the ill-fated Pandian Neduncelịyan, was seated by his side when the Kovalan tragedy was enacted. It will also be seen that Irunkovēṇmāḷ the wife of the Cera king usually sat by the side of Ceran Cenguṭṭuvan her husband, when the latter looked after the affairs of the state. These instances will positively prove the thorough fitness of the women of the royal household to participate and have a legal and responsible share in the administration, as such participation presupposes sufficient learning and knowledge of the world. They further tell us of the absolute freedom the women had in those ancient days. During the Durbar hours, the king gave audience to his visitors and witnessed expert dancing or music. The learned bards proficient in the art of music both vocal and instrumental were richly rewarded. Presents including chariots and elephants were lavishly given to the eulogists and the spoils of war were freely distributed among those people. Wars were frequent and often times, the strong man held the ground while the weaker went to the wall. The poet sings,

"வையங் காவலர் வழிமொழிந் தொழுகப்
போகம் வேண்டிப் பொதுச்சொற் பொறாஅது
இடஞ்சிறி தென்னு மூக்கந் துரப்ப
ஒடுங்கா வுள்ளத் தோம்பா வீகைக்
கடந்தடு தானைச் சேரலாதன்." (Puram. 8)

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1. சூதர் மாகதர் வேதாளிகரொடு (சிலப். இந்திரவிழ. 48)

of Ceramān Kaḍunkōvāzhiyāthan. Here he tells us that the Ceramān whom all the ruling princes obeyed without the slightest hesitation and who avaricious of power and enjoyment could not brook to hear that a certain portion of the earths' surface belonged to him in common with some other king, and who ashamed of the smallness of the realm under his regime ventured beyond his realms in order to subjugate his enemies' territories by open fighting. Another poet sings as follows :-

"ஒருவன் ஒருவனை யடுதலும் தொலைதலும்
புதுவ தன்றிவ் வுலகத் தியற்கை."

It is but usual for a king to overthrow his adversary and be overthrown in his turn by some one stronger than he. The ancient classics like the Tirukkural and Puṟananūru are full of advices for the king who ventured to wage war on another and the precautions that the kings had to take before they decided on marching against the enemy, have been carefully detailed. The couplet,

"வினைவலியுந் தன்வலியு மாற்றான் வலியுந்
துணைவலியுந் தூக்கிச் செயல்."

gives us in a nut-shell as it were what the king who is war-minded should do. He must contemplate over the good or bad time he is having, his own resources, the enemy's resources, his participants and adherents as well as his enemy's participants and adherents. Wars were not waged during night time and the classics abound in instances of righteous warfare.

True righteous warfare was waged in ancient times. Whenever a king or chief wanted to invade a country or place he would announce by beat of tom-tom that all civilians especially the religious minded ascetics and the innocent cows must clear out. In case the cows were not removed the invader himself would see that they were saved and brought under his protection. This goes by the name ஆதந் தோம்பல் in Tholkāppiyam (Thol. Puṟam 2.) In the ninth stanza of Puṟam the King announces as follows :—

"Let all cows and the peace-loving ascetics, women, the sick, those that have no children who could perform the

religious rites due to the manes vacate the city ; for I am going to direct my arrows towards the city." Here we have the significant line of the commentator Naccinārkiniyar which runs as follows :—

" மன்னுயிர் காக்கும் அன்புடை வேந்தர்க்கு
மறத்துறையினும் அறமே நிகழும் "

which means 'Even when one exhibits his valour i... ... ...eld, the beneficent King who is bent upon protecting his subjects is always actuated by virtuous and charitable feelings. The king himself may perform this act of beneficence or in his absence those who are in charge of particular camps in the field under chiefs or other heroes may do this. In Puram 62, we have the line " அறத்தின் மண்டிய மறப்போர் வேந்தர் ". Again in Purattiṇaiiyal we have the following lines.

" சிறப்புடை அரசியலாவன : மடிந்த உள்ளத்தோனையும், மகப் பெறுதோனையும், மயிர் குலைந்தோனையும், அடிபிறக்கிட்டோனையும், பெண் பெயரோனையும், படையிழந்தோனையும், ஒத்தபடையெடாதோனையும், பிறவும் இத்தன்மையுடையோரையும் கொல்லாது விடுதலும் கூறிப் பொருதலும் முதலியனவாம் ". (தொல். புறத். 10. நச்.)

Here we are told the special characteristics or features of a popular and noble government. Kings refrain from killing one mentally depressed, one without issues, one void of hairs on the head, one who retreats, one who has the name of a woman, one devoid of the fighting forces or materials, and one who is not his equal in the fighting camp.

Thus we see that consideration of pity could be seen in the ancient wars as opposed to what we see in the modern battle-fields, where the civilians and the non-participants in the war die in large numbers than those who are actually in the fighting camp. Innocent men, women and children fall a prey to the deadly bombs and bomb shells hurled indiscriminately from the air by unscrupulous people. In Tolkāppiam and other grammatical works that treat of Purathiṇai, we come across a sub theme by name Tazinji. This speaks of the valiant hero who does not stoop to hurl his javelin or direct his arrow on the adversary who shows signs of retreat in the battle-field. Here

one may be reminded of the first day's fight between Rama and Ravana, how the latter was defeated even at the first encounter, how he lost all his army and stood alone and helpless, when Rama let him off advising him to come back the following day fully equipped as it would not be proper on his part to attack him when he was in that pitiful predicament.

Side by side with this righteous warfare we find also atrocities perpetrated by the victor on the territories of the vanquished. Rendering the fresh-water tanks miry, by driving elephants and horses in them, setting fire to the palace and other useful edifices, devastating the fertile paddy and cornfields, imprisoning the near and dear of the defeated king and spoiling the richfields by sowing emetic nuts on them are some of them. When we read that some kings were so very unscrupulous and heartless as to order the cutting of the beautiful tresses of hair of the women of the royal household taken as captives and the making from it of ropes which could be used to draw the chariots of the victors, our heart throbs with the most acute and excruciating pain. In Padiṟṟuppathu a poet eulogises a patron of his a cera king as

கூந்தன்
முரற்சியின் ஒழுகை யுய்த்த வுரவோன் மருக"

Oh King, who came of the line of that monarch who had his chariot drawn by the rope made of the hair of women whom he had taken as captives in the fight. These atrocities have been represented as the several acts of the victor undertaken in order to alleviate the indignation he was full of, while in the process of fighting. Of course this indignation for the most part subsided immediately on the adversary bowing to him or paying him tribute

"வந்தடி பொருந்தி முந்தை நிற்பிற்
றண்டமும் தணிதிநீ பண்டையிற் பெரிதே." (Puṟam 10)

If your opponents approach your feet and bow before you in all humility, you at once forget to punish them and remain very considerate.

"பெரிய தப்புநராயினும் பகைவர்
பகர்ந்து திறைபகரக் கொள்ளுநையாதலின்." (Radirr. 2, 7)

Though your adversaries commit the most egregious faults, you forgive them and accept the tributes they openly pay you, forgiving their faults. Another act of the victorious king immediately after gaining victory was to make a Virakanṭai from the pure gold that went to make up the diadem of the adversary and wear it on his ankle as a token of his valour.

"அவர் முடிபுனைந்த பசும் பொன்னின்
அடிபுனைந்த கழல்தை இய வல்லாளனே."

Thou art the valiant hero who wore as the anklet, the one fashioned out of the pure gold extracted from the crown of the vanquished king. It was also customary on the part of the victor to extract the front teeth of the defeated king or chief and fix it on the front door of the palace of the victorious king. In Naṟṟinai 18 and Agam 211 we come across the following lines which will illustrate the above custom.

"மூவன் முழுவலி முள்ளெயிறழுத்திய கதவிற்
கானலந் தொண்டிப் பொருந" (நற். 18)

Oh lord of the sea-port of Tondi whose front doors have fixed on them the strong and pointed teeth of the chief known as Mūvan.

"கல்லா எழினி பல்லெறிந் தழுத்திய
வன்கட் கதவின் வெண்மணி வாயில்."

The front gates of Veṇmaṇi which had fixed in them the teeth of the chief known as Ezhini. The above were some of the ways in which a king gave vent to his anger. In Puṟam 100, we find the poetess Avvayār describing Athigamān a local Tamil chieftain of considerable renown. A son was born to him while he was in the fighting camp. He however returned victoriously from the field and had a look at his dear child. The poet tells us here that the redness of his fiery eyes did not disappear even after seeing his pet child. This shows the unequalled valour and bravery of the chief Adhigamān.

Another custom observed by the kings on attaining victory was the act of 'களம் கொள்ளுதல்'. This term connotes the actual possession of the fighting field immediately after victory. See,

"வென்று களங்கொண்ட வேல்வேந்தே."

"களங்கொள் பொறையை" (புறம். 14.)

"களங்கொளக் கழல் பறைந்தன." (புறம். 4)

We hear also of confederations of different Kings in a common ground which went by the name of தனை நிலை.

The spoils of war were freely distributed among their adherents and eulogists and warriors who distinguished themselves in the fight were given titles befitting their rank and position. This aspect goes by the name Mārāyam.

"மாராயம் பெற்ற நெடுமொழியானும்"

The commentator writes here as follows:—

"ஏனாதி காவிதி முதலிய பட்டங்களும் நாடும், ஊரும் பிறவும் பெறுதல்."

These title holders had also the distinguishing badges and signs as will be seen from the following poem:—

"போர்க்கட லாற்றும் புரவித்தேர்ப் பல்படைக்குக்
கார்க்கடல் பெற்ற கரையன்றே — போர்க்கெல்லாம்
தானாதி யாகிய தார்வேந்தன் மோதிரஞ்சேர்
ஏனாதிப் பட்டத் திவன்."

Is not this hero, who has had the title of Enādi and the distinguishing sign conferred on him by the King a regular embankment to the wide sea of the vast army; of course what is meant here is that this hero had the entire control of the chaturangam that went into the battle-field.

Coming now to internal administration we find therein justice tempered with mercy. The Kings had been warned against excess and impartiality of any kind. Tiruvalluvar says;

" ஓர்ந்து கண்ணோடா திறைபுரிந்தி யார்மாட்டும்
தேர்ந்து செய்வஃதே முறை"

Here we have the special features of a righteous sceptre or cenkōl. The king must be fair-hearted and just. A just and impartial king is likened to a sensitive balance[1] which before it weighs the things placed on it adjusts correctly the two pans. The king too, must adjust his wavering mind and then proceed to decide on its merits a contentious case. If any one in his service commits any fault, it is the duty of the king to investigate it fully,-to be impartial and not wavering, although the offender happens to be one who should be valued more than his own life and decide the case on its own merits. In another Kural we find the following admonition given to a sensible and just ruler. If anyone had offended anyone who was his inferior in power and physical strength[2], it was the duty of the ruler to go into the happenings calmly and unruffled, and after proper investigation to punish the offender according to the nature of the offence committed. In the very next couplet we find the following advice tendered to a popular ruler. Every ruler has been advised to make a big show that he is going to punish the offender severely and then when it came to a matter of actual punishment reduce the nature of the punishment, as otherwise he stood in ever present danger of losing his wealth and Kingdom[3]. In one of the stanzas of Puram we find the poet advising the king to rule his subjects as a mother will rear or tender her child[4]. The poet Kamban describes Dasaratha as having looked after his subjects as carefully as a small indigent farmer would look after the very small and insignificant patch of land which it was his fortune to possess. Sekkizhar has told us in his Periya Puranam, that the true and righteous king is one who relieves his subjects from the obstacles or dangers that may arise from five different sources *viz*, self, his employees, enemies, thieves and wild beasts. Besides these the very many

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1. " சமன் செய்து சீர்தூக்கும் கோல்போல்."
2. " தக்காங்கு நாடித்தலைச்செல்லாவண்ணத்தா லொத்தாங் கொறுப்பது வேந்து." (குறள் 561)
3. " கடிதோச்சி மெல்ல எறிக நெடிதாக்கம் நீங்காமை வேண்டுபவர்."
4. " காவல் குழவி கொள்வாரின் ஓம்புமதி."

good qualities that must adorn a ruler have also been detailed. He must be easily accessible to all, impartial, considerate, munificent, god-fearing and so on.

Side by side with these enunciations of good principles and modes of conduct, we see many passages in ancient works dealing with unscrupulous or unrighteous monarchs and the evils that resulted from their bad rule. The following lines may be quoted here illustrative of the above :—

“ஆள்பவர் கலக்குற வலைப்பெற்ற நாடுபோல்” (கலித். 5)

“நடுவிகந் தொரீஇ நயனில்லான் வினைவாங்கக்
கொடிதோர்த்த மன்னவன் கோல்போல” (கலித். 8)

“அலவுற்றுக் குடிகூவ வாறின்றிப் பொருள் வெஃகிக்
கொலையஞ்சா வினைவாற் கோல்கோடி யவனிழ
லுலகுபோ லுலறிய வுயர்மர வெஞ்சுரம்” (கலித். 10)

“பேதையோன் வினைவாங்கப் பீடிலா வரசனுட்
டேதிலான் படைபோல விறுத்தந்த திளவேனில்”
(கலித். 27)

“முறைதளர்ந்த மன்னவன் கீழ்க்குடிபோற் கலங்குபு”
(கலித். 34.)

“பண்புடை நன்னாட்டுப் பகைதலை வந்தென
வதுகைவிட் டகன்றொரீஇக் காக்கிற்பான் குடை நீழற்
பதிபடர்ந் திறைகொள்ளும் குடிபோல” (கலித். 78)

From the above quotations we see the horrible results that are likely to accrue from a wicked and irresponsible rule. The realm ruled by a tyrant with wicked advisers, who do not scruple to extort from his subjects money and things as he lists without even the slightest consideration for their feelings, was always deserted by the people and the king himself suffered terribly. Such Kings have been carefully warned against excess and the couplet

“அல்லற்பட் டாற்றா தழுத கண்ணீரன்றே
செல்வத்தைத் தேய்க்கும் படை”

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1. தன்னால் தன் பரிசனத்தால், ஊனமிகு பகைத்திறத்தால், கள்வரால் உயிர்தம்மால் ஆனபயம் ஐந்தும் தீர்த்து அறங்காப்பான்.
(மனுநீதி)

tells us that the tears that flowed down the cheeks of harassed subjects who could not brook the misrule of tyrants, were the very instruments which cut off the tree of prosperity that the tyrant was once having.

Sutram (11) of Agattinaiyiyal. Separation of the hero from his lady-love may be of two kinds. Here Nachinarkiniyar writes, that the four caste-people will part by the land route preferably in vehicles and the members of the last division the Vellalas can take the sea-route in ships designed for the purpose. Here, however, Ilāmpuranar writes that the two kinds of parting specify simply the hero parting from his lady-love and the hero and the lady-love being separated from the kith and kin of the lady-love which may mean clopement. Nachinarkiniyar has clearly stated that the Andanars, Kshatryas and even Vaisyas could not travel by sea as they could not afford to neglect their fire worship. He adds that those Vaisyas who took to trading in ships in those days could not be recognised as Vēdavāṇigar. According to him, the only people who can take to the sea-route were the Vellalas. Any propitious time when one can have good favourable wind for the voyage was best fitted for this kind of separation. Even the Vēdavāṇigar, when they find it difficult to keep their homes properly owing to want of finance, may take to this kind of separation, entrusting the fire-preservation to somebody.

Apart from Ainthinai which was referred to above, we have also Kāikiḷai and Perunthinai. Kāikiḷai is one-sided or unreciprocated love and Perunthinai is unequal or unbalanced love.

ஏறுதழுவுதல்—Suppressing or controlling wild bulls left loose with a purpose, for instance finding out a fit bridegroom for a girl of the herdsman community. These instances abound in mullaikkalai in Kalittogai which is one of the eight Sangam anthologies. This custom seems to have been highly prevalent in the ancient Tamil Land. A study of the middle ages in European history will tell us of the jousts and tournaments that were prevalent then, and the ladies aspiring to the hand of the victorious hero in those competitions. Even now we can see some frantic attempts made by villagers, especially during the Pongal festival to check or control wild bulls in order to win

something. This kind of bull-baiting is highly popular in Chettinad where it is called manjuviraṭṭu. Much valour appears to have been exhibited in those days and the texts tell us that many a valiant fighter lost his life in the attempt. Sanskritists call it Kanyā Sulkam, or the thing demanded of the prospective bridegroom who aspires to the hand of the bride. The breaking the bow of Śiva by Rāma in Mithila, in order to win the hand of the fair and lovely Śīta, is an instance similar to the above. Ancient Tamil books frequently refer to the bold act of Lord Krisha in having fought and subdued the seven wild bulls let loose by the father of Nappiṉṉaippiraṭṭiyār with a view to find out the proper husband for his daughter. (Tol. Agattinai 13 நச். p 56)

ஏறியமடற்றிறம்—This was another wild practice that seems to have been in vogue in ancient times in the Tamil land. The disappointed lover, completely failing in his persuasions to bring round the lady-love to marry him, used to mount the madal. A small chariot is improvised with the help of palm-leaves. The disappointed lover smears ashes all over his body, wears the பூளை (Red Silk cotton) எருக்கு (Madar, calatropis giganteas) and other flowers, draws out the likeness of the girl dear to his heart, places it before him, and passes through the main streets of the city in complete nudity. The townsmen will immediately inquire into the cause of this ride and try to remedy or set right things. If, however, the girl refuses to yield, we hear of the possibilities of the lover dying love sick. The grammars say that this terrible custom was usually resorted to by the males only and not by the females. Mounting the chariot appears as a sub-theme in all kovais which form part of the 96 kinds of minor prabhandams in Tamil literature.

Sūtra 15 (Agattinai)—

"கொண்டுதலைக் கழிதலும் பிரிந்தவ ணிரங்கலும்
உண்டென மொழிப வோரிடத் தான."

If elopement takes place or if the hero or the lover bolts away leaving the lady-love pining for union. both are frequent occurences. Here one may ask how can we characterise the former as separation as both of them are placed together. Here

the commentator writes, that, although there is no actual separation, yet the constant thought that at any time there was the likelihood of the girl's parents or relatives chasing them and finally reclaiming the lady-love, which was present in the minds of both, makes separation from each other a probability if not an actual possibility. In the above sūtra the above acts are specially ascribed to the Veḷḷalas. As the Veḷḷalas were immune from fire worship at home, they were the persons who generally committed elopement. Other kinds of separation were common to all and they separated whenever necessary after entrusting fire worship to some reliable persons of their own choice.

Here Iḷampūranar comments on the word "ஒரிடத்து" as follows :—

By this it is meant that the above two acts are not only common to all the five tinais as well as to the five Uripporuḷ, but they occur respectively in Pāḷai and Peruntinai also. As elopement naturally connotes leaving or quitting a certain place, it cannot be classed under union and as the hero takes the heroine with him, it cannot be construed as separation. Hence these two have been stated separately. Similarly "பிரிந்தவண்இரங்கல்" means the concern one feels for the other when separated. This too does not arise when the hero has proceeded a considerable distance. Even when the hero parts from the heroine for a short while, this pining takes place because of the avidity to meet him. Mounting the palm-leaf chariot and wild acts born of excessive passion are examples for the above and these pertain to Peruntinai or unbalanced love.

கலந்த பொழுதுங் காட்சி யன்ன. (Tol. Agattinai. 16)

Natural union will take place mostly during the spring or early summer season as there was little chance of the girl's stirring out in the open fields or shady groves during the rainy season. After the first union the clandestine method of meeting the lady-love may take place in the cold or the sunny season.

Iḷampūranar observes here as follows :—The period of mental anxiety or fervour on seeing the heroine, the interval that passes between the meeting and the exact moment when

the hero learns the lady's heart and the subsequent meeting, all occur together in a certain place. Under "காட்சி" he explains, that as the excitement of passion is not necessarily the case whenever people of opposite sex meet, Kātchi has been used in a general sense. According to this commentator, the mental feelings commencing with his doubts about the identity of the heroine up to his realisation of the lady's real love for him, could not be called "புணர்ச்சிநிமித்தம்" or the circumstances that tend to and culminate in the sexual union.

எந்நில மருங்கிற் பூவும் புள்ளும். (Sūtra 19, p. 71.)

Though it was specified in the previous sūtras that certain flowers or birds specially belong to a certain kind of land and thrive at a certain season, it has not been laid down that these flowers and birds could not appear elsewhere *i.e.* in other lands or at other periods of time. So these flowers and birds will be considered as belonging to the lands in which they are found. It may be here asked that flower has not been given in the sūtras as a Karupporul but as the flower is after all a part of the tree and as the tree is given as one of the Karupporul, it does not matter. When we say flowers we mean all flowers including those that abound in water. Ilampūranar adds that, as such, these cannot be construed as திணைமயக்கம் or the blend of tiṇais one with the other.

Sūtra 21 --

It will be seen as a regular feature in the stanzas of the old Tamil classics especially stanzas on Agapporul that invariably each stanza will usually mention a hero or chief familiar to the land in question. There will be no specific mention of any known person and in fact the stanza must not do it, but the chief will be mentioned by some name peculiar to the chiefs of the soil. For instance, the inhabitants of the Kurinji tract will be known as Kāṉavar, Vēṭṭuvar, Kuṟavar etc. of Neydal as nulaiyar, timilar, paradavar etc. of the Mullai tract as the Kōviar, Iḍayar, Āyar, Potuvar etc., of Marudam as Kalavar, Uḻavar, Kaḍayar etc. The chiefs of these lands were known as Verpaṉ, Silamban, Poruppaṉ, and Koḍicci in the Kuṟinji land; Annal, Tōṉdral Kuṟumpoṟainādan and Maṉaivi in the Mullai tract; Koṅkan,

Tiraiyan, Sērppan in the Neydal region and Mahiḻnaṉ, Ūraṉ and Manaiyāl in the Marudam tract. The names of these chiefs will be found when *Uripporuṭ* is described in the ancient works on Agapporuḷ.

Under sūtra 22. Iḷampūranar briefly summarises as follows :-

In all these 23 sūtras of Agattinai iyal commencing from the sūtra " கைக்கிளை முதலா " the author has stated that the five tinais above referred to will be treated with respect to the five land divisions, the divisions of the season, the products of the regions, sexual acts enunciated as peculiar to them, the actual residents of of the place and the predominant population of the above tracts, that the treatment will be in accordance with grammar as well as the worldly usage and that unreciprocated or unbalanced love will be treated only with respect to the several acts peculiar to each region.

In stanza 4 of Agananuṟu which begins with the words " முல்லை வைந்நுனை " we find the following :—

Mullai, Vilvam, and Koṉrai, are the Karupporul plants of the Mullai tract, Iralai or the deer is the animal of the above tract and the eager expectant state of the heroine who patiently awaits the return of her hero after completing his mission abroad is the Uripporuḷ. We find also therein the clouds being described. Thus we have in this stanza things pertaining to the Mullai region only.

In another stanza commencing with the words "விடிந்த ஞாலம்' we find the following. Ūnder Karupporul we find descriptions of the elephant, the Python, the bear, the hills and the hillocks and the streamlets. Under time we find here the evening tide or night. The Ūripporul treated here is the attempt on the part of the hero to have union with the heroine.

Again in stanza 53 of Agaṉāṉūṟu we find the following :—

Murungai tree, Sennāy and its female mate, Kaḷḷi, Uḷinjil, Maravar, Nadukal (Tombstones or herostones), all these are the Karupporul enumerated here. From the phrase "கடுங்கதிரெறித்த" we find that the season specified is mid day when the sun shines very bright. The Uripporul treated is separation.

In Agam 46 we have the following:—The Karupporul specified in this poem is as follows :—

The cows with red eyes, fences, fields full of water, fish; Vallai and the lotus, paddy etc. The Uripporul is Ūḍal or petty love quarrel as a consequence of the hero's marriage a second time with a kept mistress. Agam 40 treats of the Neytal tinai.

Sea-beach, Neydal flowers, fish, the several birds that hover for fish, Puṉṉai tree, the Tāḻai or the fragrant screw-pine, all these are the Karupporuḷ. The time is the evening tide and the Uripporuḷ or the love aspect is pining or deep concern fōr the hero who stands separated from the lady-love.

Similarly instances can be culled from the ancient classics to illustrate the scrupulous way in which the celebrated poets embodied in their Verses, the Karupporuḷ, Uripporuḷ and the like that were pertinent to the particular poem or poems they were composing. It is not however necessary that each stanza must contain all the things specified. For instance in the lines

" முதுக் குறைந்தனளே முதுக குறைந்தனளே
மலையனொள் வேற்கண்ணி
முலையும் வாரா முதுக் குறைந்தனளே "

we find the love-aspect only *viz.* union and the circumstances that lead to it without the Karupporuḷ or the seasons pertaining to it. Again in the following stanza.

" நறைபரந்த சாந்த மறவெறிந்து நாளால்
உறையெதிர்ந்து வித்தியவூழேனற் —பிறையெதிர்ந்து
தாமரைபோல் வாண்முகத்துத் தாழ்குழலீர் காணீரோ
எமரை போந்தன வீண்டு." (திணைமாலை நூற். 1)

We find the Karu and the Uripporuḷ only and not the Mutal poruḷ or the basic things specified as Nilam and Kālam, (place and time). The purport of the stanza is as follows :—

A hero who goes a—hunting fortunately encounters a maiden who keeps guard over the tinai or the millet field and ventures to accost her thus. " Oh Maiden with long flowing tresses of hair,

bright and sparkling face like the Lotus and forehead like the Young Moon. Did you see passing by your side a deer with an arrow stuck on its body ?

The Uripporuḷ here is Puṇardal nimittam and the Karupporuḷ are the tinai Sandal tree and the Kuṟavar maid ; but the Mutaṟporuḷ *viz.* Kuṟinji land is left to be inferred.

Sūtra 23.—

அடியோர் பாங்கினும் வினைவலர் பாங்கினும்
கடிவரை யிலபுறத் தென்மனார் புலவர்.

This sutra tells us that in addition to the chiefs already mentioned that are likely to appear in the Agapporuḷ stanzas, some lesser personalities as the seṟvants and henchmen also used to appear in those stanzas, especially those that treat of kāikiḷai (one sided or unreciprocated love) and Peruntinai (abnormal, unequal or unbalanced love) as these are not considered noble and diginified in themselves.

Now kāikiḷai and peruntinai are not considered as part of Ainthinai. Why should these alone be excluded from being treated in the Ainthinai which is specially suited to Agam ? The answer is as follows :—The love action must be enacted blamelessly without swerving from the established path of virtue (அறம்) riches (பொருள்) and pleasure (இன்பம்). Those who take to serve others could not do so, not do they command good respect. Further, they do not possess sufficient culture which will enable them to know others properly and they will rashly rush to action as their fancy dictates or as their passion prompts them. Hence these people had been excluded from Ainthinai or the love actions that used to take place in the five kinds of lands enumerated above.

Sūtra 25.—

As was already observed Pālai connotes separation of lovers from each other. This separation is common to the two kinds of kāikōḷ or conduct which are known as kaḷavu and kaṟpu. The ancient works on Agam recognised three kinds of separation, Ōtal, Pakai and Tūtu and these three were regarded as dignified acts of separation. Others less dignified were also

recorded as for instance getting separated from one's wife as a messenger of an irresponsible king who had no sense of righteousness, and as an agent to demand the tributes due to his master. Of these separations the three castes *viz.* Antanar, Arasar and Vaisyar were entitled to the first and the last *viz.* ōtal ond tūtu. It may thus be inferred that the middle one *viz.* Pakai exclusively belongs to the kings only. Even when one is in the Grahasta stage or family life he will have to educate himself and be conversant with various religious and philosophical works which will enable him to keep his mind in peace and unruffled when old age confronts him. Otherwise he will be lost entirely in matters of mundane earth. In fact the object of any literary work is to impart to men and women the essentials of life. a knowledge of which will enable him to go through the various stages of life with ease and calm. Thus good works take upon themselves the treatment of purushārthams (the four cardinal virtues) the indispensable things to be attained by man. First a bachelor, then a grahasta, afterwards a Vāṉaprastha and finally a Sannyāsi, one born in this world must pass through all these stages and finally attain eternal bliss. This is the end and aim of any work literary or philosophical.

Sūtra 25.—

Iḷampūranar writes here as follows :— The separation on account of study connotes the attempt to study the books in languages other than his own, in the lands where they are current. This interpretation is noteworthy as it bespeaks the necessity of one learning other tongues than his own, which alone will ensure his reputation as a worldly wise man fit to move boldly in the public and as a very useful citizen of the world. Here then we can see the broad views that were current even in those ancient days and the absence of that narrow provincilism which is the bane of humanity in general and of individual nations in particular and which has caused the deplorable decline and fall of many a brilliant people, who otherwise could have continued to progress in this world with sustained reputation. In the following lines, Tiruttakkadevar the celebrated author of Jivakachintomany one of the five major kavyams of Tamil literature

"ஊற்றுநீர்க் கூவத்துளுறையு மீனனார்
வேற்றுநாடதன் சுவை விடுத்தன் மேயினார்.

says that those who have no genuine taste to visit foreign places and learn their habits, customs, languages etc. are not one whit better than the simple fish which dwells in a well and which never worries about anything beyond its ken or the delimited range of its place of residence. Separation and entry into the enemy's country was for the sake of fighting the adversary. Separation on embassy meant the one for the purpose of patching up the enemy kings. The example of king being an ambassador can be seen in Vasudeva who mediated on behalf of the Pandavas' (Silap Aychiar Kuravai).

In Puram 305 we find the following stanza.

"வயலைக் கொடியின் வாடிய மருங்குல்
உயவ லூர்திப் பயலைப் பார்ப்பான்
எல்லி வந்து நில்லாது புக்குச்
சொல்லிய சொல்லுஞ் சிலவே யதற்கே
ஏணியுஞ் சீப்பு மாற்றி
மாண்வினை யானையு மணிகளைந் தனவே."

This stanza mentions Pārpān as an ambassador. The purport is as follows:—

Few were the chosen words spoken last night by the young Pārpān with spent up pace and with waist lean and slender as the Vayalai creeper, still they had the desired effect, as the king issued orders to remove the ladder as well as the bolt on the rampart gate and to take away the bells and other appurtenances put on the fighting front. This shows the peace effected by the Pārpān ambassador.

Under "உயர்ந்தோர" Iḷampuranar writes

"இவர் ஒழுக்கத்தானும் குணத்தானும் செல்வத்தானும் ஏனைய ரினும் உயர்புடையராதலின் உயர்ந்தோர் என்றார்.

Thus one can see the eminence of those people with respect to their behaviour, character and wealth.

Sūtra 27.

தானே சேறலுந் தன்னொடு சிவணிய
வேனோர் சேறலும் வேந்தன் மேற்றே.

Separation on account of invasion or advancement against the enemy exclusively belongs to kings. Here kings may themselves proceed against the enemy or ask their own men to do so in their stead.

Hence the Vaisyas have been definitely excluded. Of those who went against the enemy in lieu of their kings we have the petty chieftains of the Tamil land, in ancient times. Even then whenever there were big crowned kings these petty chiefs rarely stirred out. The aim of such undertakings was either to conquer or annex the enemy's territory or to exact tribute from subordinate rulers or chiefs. Mere hunting expeditions or casual visits or excursions to neighbouring places were not construed as separation proper and hence they were not included in the sūtra.

Illustrations

"மயங்கமர் மாறட்டு மண்வெளவி வருபவர்
தயங்கிய களிற்றின்மேற் றகைகாண விடுவதோ"
(கலித். 30)

The beauty and grace of one who killed his adversary in the battle-field, wresting his realm and who was seated brilliantly on the victorious elephant.

'பகைவென்று திறைகொண்ட பாய்திண்டேர் மிசையவர்'

The king who rode on the swift chariot and who won over the enemy and extracted ransom and tribute from him.

From these lines we learn that conquering or annexing others' territory and exacting tribute exclusively belonged to the kings.

"பொருபெரு வேந்தர்க்குப் போர்ப்புணை யாகி
யொருபெருங் காதலர் சென்றார்—வருவது
காணிய வம்மோ கனங்குழை கண்ணோக்கா
னீங்கார் முன்றின்மே னின்று."

In this stanza, the maid addresses her mistress as follows :—

Your hero who went to the battle-field in order to help the king has returned. So please come up and ascend the terrace of this palace in order to have a look at him.

Here we see separation in order to help a king who was involved in a fight.

Sūtra 28

" மேலிய சிறப்பி னேனோர் படிமைய,
முல்லை முதலாச் சொல்லிய முறையாற்
பிழைத்தது பிழையா தாகல் வேண்டியு
மிழைத்தவொண் பொருண் முடியவும் பிரிவே."

This sūtra tells us that the kings used to be separated from their homes whenever they were required to protect and establish their benign rule in the conquered countries and that the Vaisyas were used to part for earning wealth. Hence படிமை paḍimai is taken to mean by Nachiṉārkiṉiyar as vrata or ceremonial vow ; but Iḷampuraṇar will construe it as the pūja offered to and the festivals celebrated in honour of Gods. Iḷampuraṇar cites here as an illustration the parting of Cēran Senguṭṭuvan from his metropolis in order to install the image of Kaṇṇaki in the temple dedicated to her. According to him the parting in search of public women has not been included here because the separation does not involve change of place and because *it is not a dignified one* ; nor is it righteous or bent upon earning wealth. According to Nachinarkiniyar Paṭima or Vratam means that the Vaisyas must not receive more than what was legally due to them and give less than what should legally be given to others in the process of trading transactions. From the old stanzas we learn about the righteousness of sovereigns, who after subjugating a country by a strenuous fight, try their best to set right things and restore order so that peace may prevail in the place. This shows the scrupulous care and anxiety of the kings of the time who felt their full responsibility and acted in the best possible way (Ref. கலித். 26). Stanza 93 of Aganāṉūṟu tells us of the Vaisya who went from his house in search of wealth to protect his family and relatives and to live his life as a citizen in society.

Illustrations.

In stanza 26 of Kalithogai we find the following lines put in the mouth of the maid who addresses the lady-love.

> " ஒல்குபு நிழல் சேர்ந்தார்க் குலையாது காத்தோம்பி
> வெல்புக ழுலகேத்த விருந்துநாட் டுறைபவர்."

Here Nachinarkiniyar explains as follows: —The people or the subjects of a tyrant king who suffered under his cruel regime, saw to their immense relief their saviour in the person of the new conqueror and sought his benign shelter. The new king espoused them with affection and protected them ever after. From the phrase "விருந்து நாடு", it will be seen that the nāḍu referred to is the newly conquered territory.

It will be seen from the following lines that the Vaisyas or the merchants separated in order to earn wealth.

> " கேள்கே டூன்றவுங் கிளைஞ ராரவுங்
> கேளல் கேளிர் கெழீஇயினர் ஒழுகவு
> மாள்வினைக் கெதிரிய ஆக்கமொடு புகல்சிறந்து."

With efforts crowned with success in the way of earning righteous wealth in order to support his kith and kin, to feed his relations, and to see, that even those who are not related in any way act at his bidding and are amenable to his ways. Such influence is enhanced by immense wealth and hence the attempt of the Vaisya in the direction of amassing money.

Here we can see clearly the purpose of earning wealth hinted in the poems of those days. It was incumbent on an adult soul to protect his mother, father and children and all those relatives who might seek his aid. The stress often placed on the righteousness of the wealth amassed, will tell us the scrupulous moral way in which they earned wealth.

Sūtra 29

> " மேலோர் முறைமை நால்வர்க்கு முரித்தே "

The four castes had the privilege of earning wealth. But the methods differed with different castes. The Andaṇar took to

ōtal and tūtu, the kings and the Vellalas to attacks on the enemy, and the Vaisyas to trade or commerce. The Brahmans had six vocations or duties, *viz.* ōtal, ōtuvittal, vēṭṭal, vētpittal, Ital and ērral, *i.e.* reading, teaching, performing sacrifices, causing to perform them, giving alms or taking or accepting alms. Naturally when he starts to a place with intent to conduct a sacrifice he will be forced to accept some decent money for this act of his. Hence this was one mode of acquiring wealth. Not only this; suppose he leaves his home on an errand or an embassy with intent to bring about rapproachment between contending parties, even then he will have to accept any payment by the parties concerned for his able intervention. Thus this was another way of earning wealth. It will here be seen that the separation due to the performance or conduct of a sacrifice was part of ōtarpirivu.

In the 24th poem of Kalithogai, we find the following :—

"கடிமனை காத்தோம்ப வல்லுநள் கொல்லோ
விடுமருப் பியானை யிலங்கு தேர்க்கோடு
நெடுமலை வெஞ்சுரம் போகி நடுநின்றெஞ்
செய்பொருண் முற்று மளவென்றா ராயிழாய்."

Under the phrase நடு நின்று, the commentator explains that it connotes the mediation of the Brahman Ambassador in order to effect the friendship of two fighting kings or chiefs. Under "எஞ்செய் பொருள் முற்றுமளவு" he says that his search for wealth includes his duty to expend it for the purpose of performing religious worship etc.

Again in Agam 123 we have the following lines.

"நன்கலங் களிற்றொடு நண்ணா ரேந்தி
வந்துதிறை கொடுத்து வணங்கினர் வழிமொழிந்து."

Here we see that the king who parted from his lady-love in order to fight his adversary, got the tribute due to him. Thus we see that this separation was also a source of income.

From the phrase "நால்வர்க்குமுரித்தே" the commentator explains that the Vanigar have been omitted and that the two kinds of Veḷḷāḷās (those who tilled the lands themselves and those who

had them tilled by others) have been here referred to. He. also observes that the tillers above mentioned can take to voyage and part by sea.

Ilampūraṇar however gives the meaning of the sūtra as follows :—

Members of the four castes can part for the purpose of propitiating the celestials.

Sūtra 30.—

மன்னர் பாங்கிற் பின்னோ ராகுப. (p. 96)

From this sūtra we further learn one more kind of separation only for the Veḷḷālas ; these people can leave their homes at any time at the bidding or express order of their Kings. As the sūtra has the words "மன்னர் பின்னோர்" we have to take it that these epithets connote, crowned Kings, crownless rulers, landholders who have others to till for them and the tillers themselves. Later on in the Marapiyal sūtras (635 and 636) we are given to understand that the Veḷḷālas were of two kinds. These Veḷḷālas were generally entrusted with invasions of enemy countries, protection or defence of places, embassies to patch up quarrels or misunderstandings between rival kings and with the amassing of wealth by other means. Those who owned enormous lands and had them tilled by their adherents were themselves petty rulers or Zamindars and army chieftains. They resided mostly in Pidavūr, Alundūr, Nāgūr, Nāvūr, Ālanjeri, Peruñcikkal, Vallam, and Kizhar and they were known as Vēḷ and Arasu. Others were the Kāvītis and other chieftains entitled to small crowns or minor sovereignties, All these were privileged to give their daughters in marriage to crowned rulers. We have many instances of such alliances from the political as well as other points of view (*e.g.*) Uruvapahrēr, Ilancēṭcenni married in the family of Alundervēḷ and his son Karikārperuvaḷattāṉ married in the family of Nāngūrvēl.

Ilampūraṇar however takes the word "பின்னோர்" as referring both to the Vaṇigar as well as the Veḷḷālas, as both of them come after kings and explains that both these were usually deputed by the king to restore order and peace in the troubled parts under his realm. It was the duty of the king to protect

the good and the virtuous and reform those who went astray. This was of course incumbent on him as a protector of his subjects and it was just like removing the weeds which han r the free growth of useful plants.

Illustrations.—

வேர்தன் குறைமொழிந்து வேண்டத் தலைப்பிரிந்தார்
தாந்தங் குறிப்பின ரல்லால்—எந்திழாய்
கண்பனி வாரக் கலங்கல் பிரிவரோ
தண்பனிநாளே தனித்து.

The lady-love feels worried at the prospect of the separation of her lover from her. On perceiving this her maid exhorts her by saying that her hero never intended to part from her and that it was simply at the request of the king that he consented to part from that place and that in all probability he would not part from her in the snow season leaving her, the lady-love, to languish from love-sickness. This parting may refer to the vellalas.

Sūtra 31

"உயர்ந்தோர்க்குரிய ஓத்தினான்."

Nachinarkiniyar writes here as follows:—All Sanskrit and Tamil works derived from the Vedas are entitled to be read by the first three classes viz Antaṇar, Arasar and Vaisyar and also by the more dignified and refined classes of vellalas. The works referred to here are religious works, polemical works on logic, astrology, grammar etc. and Tamil works commencing from Agattiyam. Here he takes ஓத்து to mean Vedam and adds "வேதம் தோன்றிய பின்னர் அது கூறிய பொருள்களை இவையும் ஆராய்தலின்". From this we infer the firm conviction of the *commentator that the Vedas are of a later date.*

Iḷampuraṇar differs here from the above commentator. He says that this sūtra refers to the parting of the Vaisyas and that the word "உயர்ந்தோர்" connotes the higher of the two last mentioned viz. the Vaisyas and the Veḷḷaḷas. Thus we see how even Vaisyas can part for the purpose of learning. He however adds that ōṭtu means the Vedam and that the first three classes only can have access to it.

Sūtra 32

> வேந்து வினையியற்கை வேந்தனி னொரீஇய
> வேனோர் மருங்கினு மெய்திட னுடைத்தே.

This sutra affirms that the 18 classes of Vēlir families are entitled to become kings and that these Vēlirs who once accompanied Lord Krishna the Lord of Dwaraka or Tuvarapathi were brought in the ancient times to the south by the renowned sage Agastya, the resident of the Malaya hill. The purport of the stanza is that the characteristics or habits of crowned kings which are considered their duties are likely to be witnessed in the petty chieftains also Thus the practice of proceeding against a foe or an adversary to protect a country which has been paying him tribute and mastering or lording over the vellalas with complete privilege to command or exact service from them was the privilege of petty chieftains also.

In stanza 215 of Agananuru we find the following lines :—

> "விலங்கிருஞ் சிமயக் குன்றத் தும்பர்
> வேறுபன் மொழிய தேஎ முன்னி
> வினைநசைஇப் பரிக்கு முரண்மலி நெஞ்சமொடு
> புனைமா ணெஃகம் வலவயி னேந்திச்
> செலவன் மாண்புற்ற."

This records the onward march of a valorous chieftain with spear in his right hand, intending to subjugate the unknown countries situated even beyond the borders of the great Himalayas which lies across at the top of India.

Iḷampūraṇar interprets this sūtra as follows :—This sūtra refers to the parting that pertains to the Vanigar and the Veḷḷāḷas and affirms that parting on embassy belongs to both these people and that too after they rise to the ministerial rank.

33. பொருள்வயிற் பிரிதலு மவர்வயி னுரித்தே
யுயர்ந்தோர் பொருள்வயி னொழுக்கத் தானே.

Further these petty chiefs could part from their homes either for exacting tribute or for exhibiting their literary talents. For ōtarpirivu does not mean that they part for the first time to acquire learning. They want simply to move about from place to place and show to the world their acquired knowledge.

Iḷampūranar divides this sūtra into two and writes that the Vanigar and the Veḷḷāḷas can part in quest of wealth. He also interprets the second line as referring to Andanar parting in quest of wealth but not for the sake of wealth alone. He does not hold that this sūtra in any way relates to the petty chiefs as the other commentator will have it. Andanar when they part from their homes, will be more intent on the sacred duties involved in them than on the acquisition of wealth. Their naturally good habits and observances, and their education will secure for them what they wanted wherever they go.

34. முந்நீர் வழக்க மகடூஉ வோடில்லை.

This stanza, says Naccinārkiniyar, treats of the nature of parting on errands other than invasion or safeguarding another place or realm. We are told that the hero does not take the lady-love when he parts from her for purposes of learning, embassy or wealth. Of course we come across in ancient classics treating exclusively of Agapporuḷ, instances where the lady-love importunes the hero to take her along with him and where the companion of the lady-love pleads her case; but these are simply pretexts intended to dissuade him from going away. In fact the hero will be above all these importunities as the errands he took up were considered more important than staying away at home in order to please or appease his lady-love. Nachinārk-kiniyar infers from this sūtra, that the hero can however take with him his lady-love when he proceeds on land.

In Agam 255 we have the following lines which tell us of the parting of the hero on sea leaving his heroine behind.

"உலகு கிளர்ந்தன்ன வுருகெழு வங்கம்
புலவுத்திரைப் பெருங்கட னீரிடைபோழ
இரவு மெல்லையு மசைவின் றாகி
விரைசெல லியற்கை வங்கூ ழாட்டக்
கோடுயர் திருமண லகன்றுறை நீகான்
மாட வொள்ளெரி மருங்கறிந் தொய்ய
ஆள்வினை புரிந்த காதலர் நாள்பல
கழியா மையி னழிபட ரகல
வருவர் மன்னாற் றோழி."

These lines are addressed by the maid to the lady-love. The purport is as follows :—

Oh lady do not get worried. The hero will come here presently to your immense relief, the hero who went about in quest of wealth on a voyage in a huge ship, the movement of which resembled the movement of a huge city and which went on steered by the wind and directed by an able mariner who carefully guided it, fixing his gaze on the light-house. The term " மாடவொள்ளெரி " suggests the huge lamp placed on the tops of terraces or on huge palmyra trees, somewhat resembling the light-house of the present day in order to guide the sailing ship. It will be clear from this stanza, that the ancient Tamilian kings and others used to venture long distances in huge wooden ships steered purely by the favourable wind, for purposes of conquest or in quest of wealth. The lamps have been called " கலன்கரை விளக்கம் " or those that used to invite the vessels to the shores. It is of course a noteworthy factor and one to be proud of, that the Tamilians were noted for their commercial enterprise even in those ancient times. Here Nachinarkiniyar observes that other commentators hold that when the hero went abroad accompanied by the lady-love, he would proceed on land only, either on walk or vehicles. It will be seen that the commentator referred to here is Ilampuranar ; for the latter writes as follows :—

" It is no doubt true that the hero does not take her with him while he sets sail in ships ; but there was the possibility of the lady-love accompanying him on land. The latter commentator does not accept this as no illustration can be cited for the same.

Sutra 35

எத்திணை மருங்கினு மகடூஉ மடன்மேற்
பொற்புடை நெறிமை யின்மை யான.

Here we see that women could not take to the mounting of the madal chariot on any account. No description of any woman venturing on it will be found in ancient Tamil literature. True, there may be some sporadic cases but generally the lady-love exercises more restraint and the utmost that she could or was permitted to do was to threaten the hero of her choice with such a devilish attempt, In later ages *i. e.* about the 8th or 9th

Century A. D. we find in the Siṟiya Tirumaḍal and the Periya Tirumaḍal of Tirumangai Ālwār, that even women can mount the maḍal chariot. if the hero, whom she is enamoured of and for the union with him she was pining, happens to be God himself. Even taking into consideration very early works in Tamil we do not find any specific instance of death or any untoward accident resulting from such a wild custom: on the other hand we see it as a mere threat proceeding from the hero and the companion of the lady-love at once remonstrates with him the advisability or otherwise of his frantic attempt and finally succeeds in her attempt to make him refrain from such rash or thoughtless act. The renowned sage Tiruvaḷḷuvar supports this statement in his work,

'கடலன்ன காம முழந்து மடலேறாப்
பெண்ணிற் பெருந்தக்கதில்." (குறள். 1137)

These words are put into the mouth of the hero. The purport is as follows :—

There is nothing that can equal the virtue of being born a woman who in spite of excruciating sufferings or pangs of cupid still suffers patiently without deciding on mounting the madal chariot. It will be interesting to note here that he plainly confesses that not only he but all the males as a class are ever unable to put up with such love pangs and are only too ready to hit upon any custom, however wild or dangerous it may be, to relieve themselves of such pangs.

Another quotation cited as an illustration is as follows :—

" கடலன்ன காமத்த ராயினும் பெண்டிர்
மடலூரார் ஆடவர் மேலென்ப—மடலூர்தல்
காட்டுகேன் வம்மின் கலிவஞ்சி யார்கோமான்
வேட்டமா மேல் கொண்ட போழ்து."

Women never mount the madal chariot however great the love pangs that afflict them ; but, the poet says here. when the over lord or the king of Vanji goes a hunting, any woman who sees him is likely to do it. Of course the hint here is that the king's beauty was so great as to make any woman that sees him enamoured of him. Even here, the woman will simply say that

she will do it; no act is contemplated, The following lines in Kalithogai (147) must be interpreted as the mere threat that proceeds from the love-sick lady that she will mount the madal if her pangs are not relieved soon.

> " பனையீன்ற மாவூர்ந் தவன்வரக் காமன்
> கணையிரப்பேன் கால்புல்லிக் கொண்டு "

Of course it will follow from this that men will mount the madal chariot as a result of their disappointment in love.

> " காம முழந்து வருந்தினோர்க் கேம
> மடலல்ல தில்லை வலி."

The hero who at first receives evasive answers from the lady-love's maid and who is kept at a sufficient distance from his sweet heart, says these words. For one who had enjoyed a girl by clandestine love and who was afterwards denied even the prospect of seeing her, there was no other alternative but to commit voluntary suicide by mounting the madal chariot.

> 36. தன்னு மவனு மவளுஞ் சுட்டி
> மன்னு நிமித்த மொழிப் பொரு டெய்வம்
> நன்மை தீமை யச்சஞ் சார்தலென்
> றன்ன பிறவு மவற்றொடு தொகைஇ
> முன்னிய கால மூன்றுடன் விளக்கித்
> தோழி தேஎத்துங் கண்டோர் பாங்கினும்
> போகிய திறத்து நற்றாய் புலம்பலு
> மாகிய கிளவியு மவ்வழி யுரிய.

The elopement having taken place, the mother of the lady-love (நற்றாய்) used to ponder over the various changes good or bad that are generally brought about by time and try to divine the cause of this separation of her pet daughter from her by consulting various omens. The chirp of the lizard was scrupulously listened to as people had great faith in its prognostications. Divination by means of the molucca beans (கழங்கு) and other devices were generally resorted to. The outpourings of heart on the part of the girl's mother who felt awfully worried at the deep concern of the lady's maid as well as the foster mothers who return ineffectively from their pursuit in search of the eloped girl are also referred to here.

Illustrations

மள்ளர் கொட்டின் மஞ்ஞை யாலு
முயர்நெடுங் குன்றம் படுமழை தலைஇ
சுரநனி யினிய வாகுக தில்ல
வறநெறி யிதுவெனத் தெளிந்த வென்
பிறைநுதற் குறுமகள் போகிய கானே.

The mother of the girl earnestly prays that the desert tract though which her darling has ventured to pass and the stony path of the hills where the peacocks sound like the tiller's drum, be rendered cool by the gracious showers, so that the beautiful young girl who, though young in years, has been intelligent enough to learn, that the virtuous path for a girl is to choose a husband after her heart and to wed him at all costs. Hence from this passage from Aiṅguṟnūṟu, we learn that even such elopements were considered as proper courses for the lovers. In Pālaikkali we find a beautiful poem, supporting this view.

The foster-mother of the girl goes in pursuit of the girl who had eloped with her lover. On the way she encounters some sages who in reply to her query whether they saw a loving couple on their way, tell her as follows :-

Oh madam, we did see them. From the deep concern perceivable in you we gather that you should be the girl's mother; but please listen carefully to what is now being said, Sweet-smelling sandal is a product of the hills but of what use is it to the hills which give birth to it and nurture it.

Good-looking pearl is produced in the sea; but of what use is it to the sea, its birth place. The seven musical notes are produced by the gamut or the Yāzh; but of what use are they to the Yāgh.

Your daughter belongs to the same category as the above things. Hence do not entertain any bad doubts about the couple. The girl has simply done her duty by accompanying one whom she ardently loves with the full consent and love of her beloved and that is the path of virtue laudated by the good and the learned.

Being a clandestine affair the eloping lady-love is likely to entertain fear on two accounts; firstly because of the wild animals and dacoits who may plunder her in the way and secondly because of the lingering thought that some injury to her and her hero may be contemplated by her parents and brothers who may not think well of her action, which after all on a proper consideration will be regarded as virtuous and not in any way faulty or reprehensible. Here it must be noted that usually the mother, the father or the brothers never went in search of the girl as it was not "புலனெறி வழக்கம்" or the poet's usage The hero who elopes thus may marry the girl in his own place or may come back to the girl's place and marry her there.

Iḷampūraṇar—

He explains "மன்னு நிமித்தம்" as the omens that are usually confided in and consulted; they are the chirps of lizard and other things; "மொழிப்பொருள்" are the unexpected words from anybody that were regarded as good or bad omens. These were also known as Vāyppuḷ. "தெய்வம்" as the possessed man who usually forecasts things as the representative of the deity. He explains the phrase "முன்னிய காலம் மூன்றுடன் விளக்கி" thus. The mother

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"தம்முளே புணர்ந்த தாமறி புணர்ச்சியர்
அன்னா ரிருவரைக் காணிரோ பெரும
காணே மல்லேங் கண்டனங் கடத்திடை
ஆணெழி லண்ணலோ டருஞ்சுர முன்னிய
மாணிழை மடவா ருயிர்நீர் போறிர்;
பலவுறு நறுஞ்சாந்தம் படுப்பவர்க் கல்லதை
மலையுளே பிறப் பினுமலைக் கவைதா மென்செய்யும்
சீர்கெழு வெண்முத்த மணிபவாக் கல்லதை
நீருளே பிறப்பினு நீர்க்கவைதா மென்செய்யும்
ஏழ்புண ரின்னிசை முரல்பவர்க் கல்லதை
யாழுளே பிறப்பினும் யாழ்க்கவைதா மென்செய்யும்
சூழுங்கா லும்மக ளுமக்கு மாங் கனையளே.
எனவாங்கு
இறந்த கற்பினாட் கெவ்வம் படரன்மின்
சிறந்தானை வழிபட இச் சென்றனள்
அறந்தலை பிரியா வாறுமற் றதுவே." (கலித். 9)

of the girl imagines her plight how she was before that time how she actually was at that specified time and what will be her future course of action.

Illustrations :—

> தோழியர் சூழத் துறைமுன்றி லாடுங்கால்
> வீழ்பவள் போலத் தளருங்கால்—தாழாது
> கல்லதரத்தத்தைக் காதலன் பின்போதல்
> வல்லவோ மாதர்நடை. (ஐந்திணை. 37)

Is she really capable of walking through the stony path difficult to cross, accompanying her lover, she whose feet was so tender as to get tired even when she was playing with her maids on the banks of the hill-stream or the rivulet. This is to llustrate the deep concern of the mother for the girl.

> "மறுவில் தூவிச் சிறுகருங் காக்கை
> அன்புடை மரபினின் கிளையோடாரப்
> பச்சூன் பெய்த பைந்திணை வல்சி
> பொலம்புனை கலத்திற் றருகுவென் மாதோ
> வெஞ்சின விறல்வேற் காளையோ
> டஞ்சிலோதியை வரக் கரைந்தீமே. (ஐங்குறு. 39.)

Oh small black crow with spotless and clean feathers. Please crow and indicate to me the arrival of my girl with her lover. In return for that favour of yours I will feed you and your kith and kin in gold plates with raw fat and grains deliciously prepared. Divination through the cry of the crow was one of the omens consulted. Even now many people believe in it.

> "வேலன் நின்னை வினவுவேன் தெய்வத்தாற்
> கூறுயோ கூறுங் குணத்தினனாய்—வேலன்
> என்மனைக் கேறக் கொணருமோ வெல்வளையைத்
> தன்மனைக்கே யுய்க்குமோ தான். (திணைமாலை. 90)

Here we see the mother of the girl consulting the priestess or Paḍimāttāl, who when possessed by the deity whom she honours, was considered capable of foretelling or divining events.

Oh priestess, kindly lend your ear to my earnest request. Will the man who eloped with my darling marry the girl of his

choice and stay in his place, or will he take her to my house and wed her in my residence and in my presence? It is suggested here that even the foster-mother can feel in this strain.

> பெயர்த்தனள் முயங்கயான் வியர்த்தன னென்றனள்
> இனியறிந் தேனது துனியா குதலே
> கழறொடி யாஅய் மழைதவழ் பொதியில்
> வேங்கையுங் காந் தளுநாறி
> ஆம்பன் மலரினுந்தான் றண்ணியளே. (குறுந். 84)

These are the words of the foster-mother of the girl spoken immediately after the elopement.

The girl who was sweet-smelling like the Vengai and Kandal flowers and who was agreeably cool as the Ambāḷ, resented my embrace by telling me that she awfully perspired. Oh my blissful ignorance! I did not catch the hint then. It is now only that I understand the true import of that resentment. Having enjoyed her lover's embrace it was quite proper that she should resent any other embrace.

> "என்னு முள்ளினள் கொல்லோ தன்னை
> நெஞ்சுணத் தேற்றிய வஞ்சினக் காளையோ
> டழுங்கன் மூதூ ரலரொழச்
> செழும்பல் குன்ற மிறந்த வென்மகளே." (ஐங்குறு. 372)

Here the foster-mother finds fault with the girl for her indifference and want of regard for her who had nurtured her in her childhood in the best possible way.

"Could she ever have thought of me, she who crossed the desert with the young man who exhorted her to accompany him, giving rise to the censures by the villagers passed on her conduct.

Stanza 194 of Agam. too will be illustrative of the above.

These are the words of the foster-mother spoken feelingly after the elopement.

Oh Vela, who are credited with the power of divination. I hear that the mother of the girl, in the hope that the hero will

return with the lady-love, has already decorated the house well by white-washing and colour-washing and by hanging flowers and festoons in the house-front. For my part though I am not actually the mother of the young girl, I have done my best to bring her up by dressing her hair and by doing all that will tend to embellish and beautify her person. You have your method of divination through molucca beans. Please let me know whether the hero will return here with my darling or whether he will take her to his house in order to wed her.

From the above illustrations we see that it was customary on the part of genuine lovers who unite clandestinely, to elope, that the mother and the foster-mother with feel deeply concerned over it, that the latter will further proceed in pursuit of the girl, that all sorts of ōmens will be consulted regarding their future, and that the girl's parents and others used to propitiate their family deities praying for the safety and the safe return of the happy couple.

The last lines,

> " எம்மனை முந்துறத் தருமோ
> தன்மனை யுய்க்குமோ யாதவன் குறிப்பே." (அகம். 194)

indicate the practice of the hero wedding the lady-love in his place even before the revealment of their clandestine union. In Tholkāppiam Kaḷaviyal, we have the following sūtra which states that wedding can take place both before and after the publicity of their clandestine love or attachment.* Again sūtra 143 of Tolkāppiam states that marriage can take place even without the parents or the preceptors when the elopement takes place. If however the couple that eloped return to the girl's house and then marry, that will be classed as the one performed in the presence of the preceptors.

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* " வெளிப்பட வரைதல் படாமை வரைதலென்
றாயிரண்டென்ப வரைத லாறே " (தொல். களவி. 140)

" கொடுப்போ ரின்றியுங் கரண முண்டே
புணர்ந்துடன் போகிய காலை யான " (௸ 143)

In sūtra 499 of Tholkāppiam we have the following lines *viz.*:

"மறைவெளிப் படுதலுந் தமரிற் பெறுதலும்
இவைமுத லாகிய வியனெறி திரியாது
மலிவும் புலவியு மூடலு முணர்வும்
பிரிவொடு புணர்ந்தது கற்பெனப் படுமே."

Here we have the word Kaṟpu well-defined. It consists of five parts *viz.* The revealment of the clandestine love, the hero receiving the lady-love as a gift from her parents or relatives, the consequent home life they enjoy with the conjugal felicity, the temporary love-quarrels, the appeasement of these quarrels etc. Here it may be noted that the marriage effected in the hero's house without the knowledge of the girl's parents was also classified as the kaṟpu form of marriage. The last lines of Agam quoted above have been cited to illustrate the revealment of the secret love (மறைவெளிப்படுதல்) in the sūtra 499 cited above.

Another fine stanza can be cited here to illustrate the lament of the girl's mother and her deep sorrow at the separation of her only girl.* This stanza is addressed to the ladies of the neighbourhood by the girls' mother.

Oh ladies! The girl is the only child of my family. She has eloped with the hero with the sharp spear and immense fighting skill, crossing hills and dales and impenetrable and impassable desert tracts. Your people ask me to put up patiently with this grief. I just ask you how it is possible to do it. You kindly realise my forlorn position When I casually see the blue Nochi flowers which my young darling used to play with and the pial on which she played and ran about like the apple of the eye trying to learn walking, my heart burns. Hence I find it very difficult to put up with this grief of mine.

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* ஒருமக ளுடையேன் மன்னே யவளுஞ்
செருமிகு மொய்ம்பிற் கூர்வேற் காளையொடு
பெருமலை யருஞ்சுர நெருநற் சென்றன
ளினியே, தாங்கு நின்னவ லென்றி ராயிற்
றியாங்ஙன மொல்லுமோ வறிவுடை யீரே
யுள்ளி னுள்ளம் வேமே யுண்கண்
மணிவாழ் பாவை நடைகற் றன்னவெ
ன்னணியியற் குறுமக ளாடிய
மணியேர் நொச்சியுந் தெற்றியுங் கண்டே. (நற். 184)

In the commentary to this sutra we come across the word Silambu Kazhi Nonbu. This seems to be the ancient custom of removing the anklets of a bride just before her marriage. Of course this custom has been variously interpreted.

Sutra 37.

ஏமப் பேரூர்ச் சேரியுஞ் சுரத்தும்
தாமே செல்லுந் தாயரு முளரே.

This tells us that on coming to know of the elopement the mother and the foster-mother of the lady-love usually went in search of her, even before the parent and the mothers of the girl got scent of it. The mother or Naṟṟāy will confine her search to the town or the village proper, while the foster-mother will venture even long distances in quest of her ward. The search by others has not been countenanced by literature or literary men.

Sūtra 38.

அயலோ ராயினு மகற்சி மேற்றே

Even when the separation is within the hero's own place and does not involve any distant journey or voyage, the hero is said to have parted from his lady-love and hence the parting of the hero in search of courtesans and public women is to be interpreted as and included in *Pālai*.

Sūtra 39.

தலைவரு விழும நிலையெடுத் துரைப்பினும்
போக்கற் கணணும் விடுத்தற் கண்ணும்
....
ஒன்றித் தோன்றுந் தோழி மேன.

This stanza tells us of the various places or occasions where the maid will have her say in the course of this clandestine affair between the hero and the lady-love. They are in order (1) when the maid dilates upon the grief and suffering of the lady when left alone without being taken along with the hero, (2) when she connives at their elopement after making sure of their mutual love, (3) when she entreats the hero to properly safe-guard and protect her friend the lady-love, (4) when she harps on

the mental affliction caused by the separation of the lady-love from her parents, (5) when on seeing the attempts made by the parents to get their darling back, she tries to dissuade them from such an unwise act, explaining to them the righteous nature of such a love, (6) when on perceiving the immense grief of the mother due to the separation, she exhorts her by saying that genuine love and attachment were at the root of the lady-love's resolve.

Illustration.

வெல் போர்க் குரிசினீ வியன்சுர ணிறப்பிற்
குழலினு மினைகுவள் பெரிதே
விழவொலி கூந்தனின் மா அயோளே. (ஐங்குறு 306

Oh King! who never knew of defeat in any fight. If you part from the lady love she will begin to cry and weep like the sound of the lute or the lyre.

In Kaḷithogai we have the following lines :—

" மரையா மரல்கவர மாரி வறப்ப
வரையோங் கருஞ்சுரத் தாரிடைச் செல்வோர்
சுரையம்பு மூழ்கச் சுருங்கிப்புரையோர்தம்
உண்ணீர் வறப்பப் புலர்வாடு நாவிற்குத்
தண்ணீர் பெறாஅத்தடுமாற்றருந்துயரம்
கண்ணீர் நனைக்குங் கடுமைய காடென்றாய்
என்னீரறியாதீர்போல விவை கூறின்
நின்னீரவல்ல நெடுந்தகாயெம்மையும்
அன்பறச்சூழாதே யாற்றிடைநும்மொடு
துன்பந் துணையாக நாடி னதுவல்ல
இன்பமுமுண்டோவெமக்கு. (கலித். 5)

These words are spoken by the maid to the hero who thinks of parting from the lady-love ; she says :—

Oh Lord! You were just pleased to tell us that for the parched up tongues of those who fell down as the victims of the killing shafts of the Pālai residents, there was no other water available than the tears that flowed down from their eyes and that the desert tract is very hard to cross. But I must tell you that it ill becomes you to talk in this strain, knowing as you do

the intense affection and love my heroine has for you. Hence scheme not as to how to get away from her: for it will tantamount to want of love on your part for my lady. To us there is no pleasure greater than that which we will have when once you decide on taking her with you, so that my dear lady-love may be a copartner with you in weal as well as woe. Numerous instances of similar talks and exhortations by the maid can be cited from the ancient classics From the way in which the maid talks, it will be clearly seen how she actually identifies herself with the lady-love. In Sūtra 39 we find the line "ஒன்றித்தோன்றுந்தோழி" and Nachiṉārkiṉiyar explains it as the maid who never thinks at any time that she and the lady-love are two different people In Tirukkovayar we have the following line.

"உயிரொன்றுளவொன்றே சிறப்பிவட்கென்னொடு"

which means that though the lady-love and her maid are two different forms physically, they have but one soul and one mind.

Further some other special features are noticeable in this illustrative stanza. The exhortation reminds us of the strong attachment of the lady-love for her partner and her determination to participate in the prosperity or the adversity of the lover of her choice. One is likely to express surprise here and ask whether after all a clandestine love affair can lead to such permanent attachment between a couple. The answer to it must be in the affirmative. From times immemorial in this Tamil land, this Gāndharva or the Kaḷavu form has had its full sway and as was already observed, it had the full sanction of the moral works. In Kambarāmāyana we find the love stricken Sūrpanaka addressing Rāma the hero in the following words :—

"காந்தர்ப்பமென்பதுண்டாற் காதலிற்கலந்தசிந்தை
மாந்தர்க்கு மடந்தை மார்க்கு மறைகளே வகுத்தகூட்டம்"

Oh Rama, Gāndharva form of marriage between two people of opposite sex whose minds have mixed up in pure unsullied love has been recognised by the righteous code of morals. In Bhāratham we find the following stanza.

செந்திருவை யனையாளுந் திருமாலை யனையானுஞ்
சிந்தையொன்றாய்
வந்திருவர் விலோசனமுந் தடையின்றி யுறவாடி
மகிழ்ச்சிகூர்ந்து
வெந்துருவ மிழந்தமதன் மீளவும்வந் திரதியுடனே
மேவுமாபோற்
கந்தருவ் முறைமையினாற் கடவுளர்க்கும் கிடைக்காத
காமந்துய்த்தார்.

Arjuna, who went on a pilgrimage to have holy baths met the daughter of the Pāndyan king in a grove in the city of Madura. This stanza tells us the mutual love the Pāndava hero and the Pāndyan princess entertained and their subsequent union according to the Gandharva form of marriage.

Again in Paripādal we have the following memorable lines.

"நான்மறை விரித்து நல்லிசை விளக்கும்
வாய்மொழிப் புலவீர் கேண்மின் சிறந்தது
காதற் காமங் காமத்துச் சிறந்தது
விருப்போ ரொத்து மெய்யுறு புணர்ச்சி
புலத்தலிற் சிறந்தது கற்பே யதுதான்
இரத்தலு மீதலு மிவையுள் ளீடாப்
பரத்தை யுள்ளதுவே பண்புறு கழறல்
தோள்புதி துண்ட பரத்தையிற் சிவப்புற
நாளணிந் துவக்குஞ் சுணங்கறை யதுவே
கேளணங் குறமனைக் கிளந்துள சுணங்கறை
சுணங்கறைப் பயனு மூடலுள் ளதுவே, அதனால்
அகறலறியா வணியிழை நல்லார்
இகறலைக்கொண்டு துனிக்குந் தவறிலரித்
தள்ளாப் பொருளியல்பிற் றண்டமிழாய் வந்திலார்
கொள்ளாரிக் குன்று பயன்." (பரிபாடல் 9)

Oh ye experts in the Vēdas capable of explaining or disserting on its valuable contents. I shall let you know a highly valuable thing: please listen. The best love is that which is characterised by the sincerest mental attachment *i. e.* the bodily or the physical union that takes place between two persons of opposite sex who never knew each other before and who unite being guided by Destiny with intensely loving hearts. This union is known as the kaḷavu form of union.

Now what about Kārpu, the other kind of kaikōl. In this we do not see the love well-balanced and the pleasure that is born of this aspect of love mainly rests upon *Pulavi* or the temporary love quarrel. This Pulavi or Ūḍal is the result of the irresponsible act of the lover or hero who goes astray from the path of virtue and in pursuit of courtesans to satisfy his passion and this involves the presence of mediators who would speak to the heroine on behalf of the hero in order to appease the lady who is displeased with her lover. Here the hero has to be reminded of the menstrual period of the lady-love by people who appear before him with red liveries, whereon he returns to his house in order to get united with his legally wedded wife. This kind of union is not the result of automatic love but appears a little forced inasmuch as it is enhanced by the Ūḍal. Hence, the preference to the kaḻavu form where the hero is never known to part from the lady-love and where the heroine has absolutely no need to indulge in a love-quarrel with her lord. It is only those who have not sufficiently analysed the contents of the Poruḻadhikāram in Tamil that are likely to give up or detest this Kaḻavu form of union. The poet thereon proceeds to illustrate this Kaḻavu form by citing as an example the Kaḻavu union of Murugaṉ and Vaḷḷinachiār.

Paripādal is one of the Sangam classics and it is at least 1800 years old. We see here the idea that prevailed then regarding the Kaḻavu form of union. Of course later on owing perhaps to the inconstancy in love and indifference in attitude that characterised lovers, Karanam or marriage forms or ceremonies were instituted. Tholkāppiar says:—

"பொய்யும் வழூவும் தோன்றிய பின்னர்
ஐயர் யாத்தனர் கரணமென்ப"

The learned codifiers of law then established the various ceremonial acts attached to the marriage.

Another aspect that can be seen here in the above illustration is the indissoluble attachment between the lovers. They pray that this mutual love should extend even beyond the

grave, and continue even in their subsequent births. This sentiment can be clearly seen in the lines

> "இம்மைமாறி மறுமை யாயினும்
> நீயாகிய ரெங் கணவனை
> யானாகியர் நின் னெஞ்சு நேர்பவளே"

The sentiment expressed in those lines is typical of the chaste house-wife of the ancient Tamil land. Not only in this birth, even in the birth to come you must be born as my lord and I must be the wife dear to your heart. The same sentiment is expressed by Tiruvaḷḷuvar in the lines,

> "இம்மைப் பிறப்பிற் பிரியல மென்றேனாக்
> கண்ணிறை நீர் கொண்டனள்."

The hero simply stated that he will never part from his lady-love in this birth. At once the lady-love was full of tears because she feared that he would part from her in the next birth. In Tirukkōvaiyār, the chaste lady-love and her life partner are happily described as a couple who would continue to remain in that state even in subsequent births.

Here then we have an idea of the strong attachment that existed mutually betwixt lovers in those days and the constancy that was perceivable in that attachment. Such then was the high conception of conjugal life and felicity in that remote period and the very fact that nearly 250 sūtras have been composed by Tholkāppiyar to explain the love affair of those days is positive proof of the constancy of love and happy house-hold life that appear to have been a regular feature of the Tamil people in those by gone days.

In the 10th stanza of Naṟṟiṇai, we have the following lines addressed by the maid who entrusts her mistress to the sweet and earnest care of the hero. The stanza is as follows:—

> "அண்ணாந் தேந்திய வனமுலை தளரினும்
> பொன்னேர் மேனி மணியிற் றாழ்ந்த
> நன்னெடுங் கூந்த னரையொடு முடிப்பினும்
> நீத்த லோம்பு மதி பூக்கேழூர" (நற். 10)

Oh Lord of the place full of prosperity. Never think of abandoning your lady-love. -Even when the attractive parts of her body grow less attractive and lose their freshness and vigour and the hair tresses which now look dark as the blue gem, turn grey, your love for her should not abate—on the other hand I wish that both of you should grow old together.

These exhortations clearly tell us of the nature of the attachment which is so alien to the contract or the companionate marriages of modern days.

Sutra 40.

> *பொழுது மாறுமுட் குவரத் தோன்றி*
> *வழுவி னாகிய குற்றங் காட்டலும்*
> *ஊரது சார்வுஞ் செல்லுந் தேயமும்*
> *ஆர்வ நெஞ்சமொடு செப்பிய வழியினும்*
> *புணர்ந்தோர் பாங்கிற் புணர்ந்த நெஞ்சமொ*
> *டழிந்தெதிர் கூறி விடுப்பினு மாங்கத்*
> *தாய்நிலை கண்டு தடுப்பினும் விடுப்பினும்*
> *சேய்நிலைக் ககன்றோர் செலவினும் வரவினும்*
> *கண்டோர் மொழிதல் கண்ட தென்ப.*

Here we have a glimpse of human nature. We saw the hero and the lady-love effecting an elopement. Those that meet them on the way used to take pity and advise them not to proceed further as the night-fall was imminent and the path was well-nigh impassable Some used to tell them that their village was very near and that their destination was far away. Some others used to impress on them the difficulties that lay in the way of proceeding further and advise them to go back. Meanwhile the foster-mother will be on the scene having gone in search of the lady-love and the people on the way will try to dissuade her from going further, explaining to her human nature and telling her that it was quite in the fitness of things that two minds full of concord and agreement should love each other and be united in wed lock and that it was none of her business to disturb their course of love. Human nature is the same everywhere and it is but quite natural that the people who met the couple on the way should take pity on them and take to advise them. For are they not themselves parents of young

people and should they not know the thoughts and aspirations of their children. Further these grown up people who assumed the role of advisers, be it remembered, after all grew up from boy-hood and they could not but re-collect their own mentality while they were in their teens.

The following lines are addressed by the people on the way to the hero who eloped with the lady love.

> "எம்மூ ரல்லது ஊர்நணித் தில்லை
> வெம்முரட் செல்வன் கதிரு மூழ்த்தனன்
> சேந்தனை சென்மோ பூந்தார் மார்ப
> இளையண் மெல்லியன் மடந்தை
> அரிய சேய பெருங்க லாறே."

The Sun's rays get dimmed and the sun is about to set. There is no other village hard by, excepting our one. Just halt here for the night and resume your journey to-morrow. The lady seems young and feeble but the path you have to cover is full of rough stones and hills and the distance is still very great.

The following poem from Kurunthogai Is also an instance in point.

> "வில்லோன் காலன கழலே தொடியோள்
> மெல்லடி மேலவுஞ் சிலம்பே நல்லோர்
> யார்கொ லளியர் தாமே யாரியர்
> கயிருடு பறையிற் கால்பொரக் கலங்கி
> வாகை வெண்ணெற் றொலிக்கும்
> வேய்பயி லழுவ முன்னியோரே." (குறுந். 7)

Who are these people who venture thus to cross this dreary waste full of bamboo trees where the white ripe fruits of the Vāgai tree sound like the drum of the rope dancer. One is holding the bow and wearing the anklet and the other is wearing the Cilambu. Now these words indicate that they were unmarried. For we hear in old works of the custom of removing the Cilambu just before the marriage, and this custom goes by the name of "சிலம்புகழி நோன்பு". These lines are put in the mouth of the people who encounter them on the way.

Sutra 41.

ஒன்றாத் தமரினும் பருவத்துஞ் சுரத்தும்
ஒன்றிய மொழியொடு வலிப்பினும் விடுப்பினும்
இடைச்சுர மருங்கி னவடம ரெய்திக்
கடைக்கொண்டு பெயர்தலிற் கலங்கஞ ரெய்திக்
கற்பொடு புணர்ந்த கௌவை யுளப்பட
அப்பாற் பட்ட வொருதிறத் தானும்
நாளது சின்மையு மிளமைய தருமையும்
தாளாண் பக்கமுந் தகுதிய தமைதியும்
இன்மைய திளிவு முடைமைய துயர்ச்சியும்
அன்பின தகலமு மகற்சிய தருமையும்
ஒன்றாப் பொருள்வயி னூக்கிய பாலினும்
வாயினுங் கையினும் வகுத்த பக்கமோ
டூதியங் கருதிய வொருதிறத் தானும்
புகழு மானமு மெடுத்துவற் புறுத்தலும்
தூதிடை யிட்ட வகையி னானும்
ஆகித் தோன்றும் பாங்கோர் பாங்கினும்
மூன்றன் பகுதியு மண்டிலத் தருமையும்
தோன்றல் சான்ற மாற்றோர் மேன்மையும்
பாசறைப் புலம்பலு முடிந்த காலத்தும்
பாகனொடு விரும்பிய வினைத்திற வகையினும்
காவற் பாங்கி னாங்கோர் பக்கமும்
பரத்தையி னகற்சியிற் பிரிந்தோட் குறுகி
இரத்தலுந் தெளித்தலு மெனவிரு வகையோ
டுரைத்திற நாட்டங் கிழவோன் மேன.

The mother and the foster-mother of the lady-love will not be a party to the elopement. The lady-love herself may abstain from accompanying him, the path through the desert being impassable. Sometimes the maid, her confidante, who is of the same mind as the lady-love, with great reluctance to allow her companion to be wedded to a third man, will come round, and allow the lady to elope with her paramour. There were also occasions when the hero will leave her behind in the hope that she will bear or put up with the separation. In some cases the lady-love's father and brothers used to give them chase and when they found that she was inclined to stay with her lover and not willing to join them, they used to return without disturbing them.

Separation of the hero from the lady-love may be on various accounts viz. to help his dear friends or to earn wealth in the proper or righteous way and enjoy worldly pleasures.

This Sutra specifies the several places where the hero has his say in the course of the clandestine love affair.

(1) When the maid decides to put up with the censure of the girl's parents and disliking the idea of a stranger wedding the lady-love consents to be a party to the elopement in spite of the excessive summer heat which would prove a great hardship for them when they venture out in the Pālai region (2) When the hero leaves the lady behind in the hope that she will put up with the separation (3) When the parents of the girl give her chase and find to their astonishment the lady taking shelter behind the hero, instead of actually running to meet her parents and thereon realise the true nature of the girl's attachment to the hero as became a chaste lady.

When the hero who realises the transitoriness of life thinks of proceeding in quest of wealth when the value of youth-hood deters him from doing so. When he wants to amass wealth as he does not want to idle away his time when he is warned of the proper way in which one should earn wealth as became his status or position in life. When he wants to go in for wealth in order to do away with want or poverty when his love for her lady-love intervenes. When he wants to go abroad in the hope that his separation from his lady-love wiil enhance the love each one has for the other, when, the strong mental distress that follows the thought of separating from the lady-love haunts him.

> "ஈதலுந் துய்த்தலு மில்லோர்க் கில்லெனச்
> செய்வினை கைம்மிக வெண்ணுதி யவ்வினைக்
> கம்மா வரிவையும் வருமோ
> வெம்மை யுய்த்தியோ வுரைத்திசி னெஞ்சே. (குறுந். 63)

These lines are addressed by the hero to his own heart. Oh heart! you think of going in pursuit of wealth as without it there is neither almsgiving or real enjoyment; but I ask whether the lady-love will accompany me or whether you contrive to send me alone.

" இன்றே. சென்று வருது நாளைக்
குன்றிழி யருவியின் " (குறுந். 189)

Let me take leave of you for the purpose of earning wealth. The commentator adds here that this kind of separation is peculiar to the Vanigar.

Next the hero's say will take place when he parts for the acquisition of knowledge which will help him to attain final bliss.

Again the hero will speak out when he wants to part from her for the purpose of conquest, as a hero could not brook the saying that a certain territory belongs to him as well as to some other individual. When the hero departs in order to mediate in or patch up a quarrel between two contending king's *i.e.* when he takes his role as an ambassador or royal embassy.

When he tries to proceed to help an ardent friend of his in his dire need or insuperable difficulty.

When the hero waxes eloquent on the importance of acquiring wealth in the righteous way which will help him to have a happy domestic life, and when, after explaining to the lady-love the rare treasures that lie in foreign lands, and his ardent desire to get hold of them.

When the hero grows jealous of the greatness of a rival king and at once starts to fight against him. (This separation is only for kings)

When the hero gives vent to his painful feelings, while remaining in his war camp after a signal victory over his rival in the field, recollecting the pleasant hours that he enjoyed in the lady-love's company, and on seeing the advent of the rainy season which was fixed by him as the period of his return when he took leave of the lady-love.

When the hero consults his charioteer as to the advisability of proceeding to fight in another front immediately after his success in a previous one.

When the hero parts for safeguarding or protecting the places, as well as things under his benign rule. Nachiṉārkkiṉiyar explains that the king will be bent upon protecting the elephants, horses etc. under him and .that he will often go a hunting in order to put an end to the havoc done by the wild animals in his territory.

When he departs in order to protect the sages and religious mendicants under his protection.

When the hero entreats his lady-love to forgive him and give him audience, the lady-love who was aggrieved with him for his having gone a stray from the path of virtue by visiting the prostitutes' house and when he tries to patch the temporary love-quarrelbetween them.

There are also some other stray occasions when the hero will speak out—

Sūtra 42.

"எஞ்சியோர்க்கு மெஞ்சுத லிலவே"

This sūtra tells us that there are others also who are entitled to speak out during the separation between the hero and the lady-love

Iḷampūranar writes here as follows :—"The author so far spoke of some people out of the many who were likely to give their opinion or speak out their minds during the period of separation. There were the girl's mother, foster mother the people who saw them, the maid and the hero. Now he speaks of others like the heroine, the hero's friend, pārpān, panan and other adherents. One may ask here how it is that the heroine whose talk often takes place only in secluded places, has been included here along with others. Perhaps the sūtra that treats separately of this has been left out by the person who copied the sūtras. As however the author has hinted here, we have the following as the places where the heroine speaks out.

The observations of the lady-love immediately on learning the gestures, talk and movements, his parting talk to her maid who tells her of the hero's departure telling him that

she too will accompany him, her message to her maids from the forest or the desert track, her talks to her relatives who give her chase, her message through the relatives to her maids, her effusion due to the pangs of separation, her talks expressive of her determination to put up with the mental anxiety which is the outcome of the hero's departure, talks while she worships and propitiates her family deities, her words when she encounters the season fixed by her hero for his return home, and her words that come out as a result of her inability to put up with the separation etc.

"நெஞ்சு நடுக்குறக் கேட்டுங் கடுத்துந்தா
மஞ்சிய தாங்கே யணங்காகு மென்னுஞ்சொல்"

This stanza from Kalithogai represents the heroine talking to her maid when she suspects that the hero may part from her while the suspicion gains further strength from her having observed the prattling of the hero while he was asleep.

Oh maid with sweet words, I fear that the old adage is only too true, that what one apprehends takes place some time or other and causes affliction. For instance I pondered over the fresh caresses of my hero apprehending at the same time that they portented something; when to my extreme surprise I heard my hero give out the following words in his dream while asleep on the quilted bed prepared with five different things namely Sirapūḻai, red cotton, white cotton, சேணம் and the downy feathers of the swan.

He exclaimed thus :—Has my lady-love with white round bangles the requisite strength to preserve the home-life and sacred fires in my absence without feeling my separation *i.e* when I part from her and proceed to patch up the quarrel or effect the friendship between two rival kings, after traversing the dreadful and impassable Pālai region, where the thirsty elephant with piercing tusks runs towards the mirage taking that to be a water-course. Now my request to you is this wise. If it is simply wealth which tempts him to part from me discarding the conjugal felicity he was all along having in my company, and if, as he thinks, I am not strong enough to bear the separation and if in spite of these he is determined to part from me and put up

with the censure of women who will speak disparagingly of him and his relentless behaviour, tell him straight that if he goes, that my life too goes with him.

These lines, it will be seen, were spoken by the lady-love on perceiving the movements of the hero who intended to part from the lady-love in order to patch up the quarrel between two rival kings,

"செவ்விய தீவிய சொல்லி" (கலித். 19.)

Nachiṉārkkiṉiyar will attribute this verse to the maid while Iḷampūraṇar will assign this to the heroine herself.

Oh Lord, how am I to know that the many affectionate and endearing words that you pronounced while you clasped me in your embrace, when we united for the first time under the Gandharva form of union, were all false and feigned. I now learn that you are bent upon traversing the parched up and dry Pālai tract leaving me to bear the censure of my neighbours. Sure it does not become a faithful and good man. Further when you complete the errand on which you now proceed and when you happen to meet anyone from my place, please do not ask him or her as to what became of the house-wife, whom you ruthlessly left behind to mope and pine after your separation; for in that case they may tell you that I was dead and gone and that rather unpalatable news may perhaps upset you and may stand in the way of your accomplishing your intended task.

செல்லாமை யுண்டே லெனக்குரை மற்றுநின்
வல்வரவு வாழ்வார்க் குரை. (குறள். 1151)

If you are not for parting from me just tell me that, but the rapid return from the place you go to, inform this to the one who may be here when you return. The meaning here is very obvious. She says that her death and his parting may in all probability coincide, for she could not brook the separation.

Here then one cannot but observe the very high and noble conception of married life or conjugal felicity in those remote days. One was the counterpart of the other and though physically they were two different forms, their soul was one,

just as in the case of a bird with two heads and their love and attachment was uniform like the two horns of a quadruped.

Sūtra 43.

"நிகழ்ந்தது நினைத்தற் கேதுவாகும்"

If the hero recollects past events in his clandestine love career, that too can be classed as Pālai.

Sūtra 44.

நிகழ்ந்தது கூறி நிலையலுந் திணையே.

If the heroine refers to past events and refrains from accompanying him again, that too is Pālai.

Sūtra 45.

மரபுநிலை திரியா மாட்சிய வாகி
விரவும் பொருளும் விரவு மென்ப.

This Sūtra refers to the blend of the Mutarporuḷ and the Karupporuḷ that pertain to the Mullaitiṇai when the hero laments the separation of the lady-love and when he addresses his charioteer. மரபுநிலைதிரியாமை means the words that are spoken by the hero on the advent of the Kār or the rainy season which coincides with the time when he completes his errand. If the hero encounters any embassy and talks on that occasion or talks in the mid-desert remembering his lady-love whom he had left behind, they also can be classed as Pālai.

நீடின மென்று கொடுமை தூற்றி
வாடிய நுதல ளாகிப் பிறிதுநினைந்
தியாம்வெங் காதலி நோய்மிகச் சாஅய்ச்
சொல்லிய துரைமதி நீயே
முல்லை நல்யாழ்ப் பாணமற் றெமக்கே. (ஐங்குறு. 478.)

Oh minstrel learning the Yāḻ, kindly tell me what all my lady-love with faded eye-brows said in the midst of her extreme pangs consequent on my leaving her behind, harping on my extreme cruelty in extending my stay away from her. These lines were spoken by the hero to the mediating Pāṇan.

பனிமலர் நெடுங்கண் பசலை பாயத்
துனிமலி துயரமொ டரும்பட ருழப்போள்
மையறு நெஞ்சிற் குசாஅத் துணையாகச்
சிறுவரைத் தங்குவை யாயிற்
காண்குவை மன்ஞற் பாணவெந் தேரே. (ஐங்குறு. 477.)

Oh Pāna, if you will but keep company and talk for a short while to my lady-love, with eyes shorn of brightness due to constant weeping and extreme anxiety of mind, you will see my chariot there in a very short time. Here the hero wants the minstrel to exhort the lady-love by saying, that he actually saw the hero expediting to come to her.

The hero can talk to himself on his way in the mid-desert remembering his lady-love.

Illustration.

நெடுங்கழை முளிய வேனி னீடிக்
கடுங்கதிர் ஞாயிறு கல்பகத் தெறுதலின்
வெய்ய வாயின முன்னே யினியே
ஒண்ணுத லரிவையை யுள்ளுதொறுந்
தண்ணிய வாயின சுரத்திடை யாறே. (ஐங்குறு. 323)

This desert or the Pālai tract because of the protracted summer heat which made the tall bamboos dried up and of the scorching sun which cleaved even rocky surfaces, was very loath some and hard for me ; but now whenever I think of my lady-love with the beautiful forehead, the desert path seems cool and agreeable.

Sūtras 46 and 47.

உள்ளுறை யுவம மேனை யுவமமெனத்
தள்ளாதாகும் திணையுணர் வகையே

Indirect suggestion by which on author who does not propose to explicitly state his idea, endeavours, however to present it through the skilful employment of such taking comparisons as would help people to infer there from, what he actually intended to convey as opposed to ஏனையுவமம் which is explicit comparison வெளிப்படையுவமம்.

உள்ளுறை தெய்வ மொழிந்ததை நிலனெனக்
கொள்ளு மென்ப குறியறிந் தோரே.

In this comparison all Karupporuḷ except the deity of the place appear and they connote various things by implication.

Sūrra 48

உள்ளுறுத் திதனோ டொத்துப் பொருள் முடிகென
உள்ளுறுத் துரைப்பதே யுள்ளுறை யுவமம்.

Here we have a definition of this sort of metaphor or comparison. In this we find adequate words which are intended to convey to the hearers the intention of the author of a poem, who tries to blend implied objects to be compared, to closely fit in with the explicit comparison he draws. Hence the resemblance will not be on the basis of action, result, physique, colour etc. but on the basis of the Karupporuḷ mentioned in the poem.

Illustration

வீங்குநீ ரவிழ்நீலம் பகர்பவர் வயற்கொண்ட
ஞாங்கர் மலர்சூழ்தந் தூர்புகுந்த வரிவண்
டோங்குய ரெழில்யானைக் கனைகடாங் கமழ்நாற்ற
மாங்கவை விருந்தாற்றப் பகலல்கிக் கங்குலான்
வீங்கிறை வடுக்கொள வீழுநர்ப் புணர்ந்தவர்
தேங்கமழ் கதுப்பினு ளரும்பவிழ் நறுமுல்லை
பாய்ந்தூதிப் படர்தீர்ந்து பண்டுதா மரீஇய
பூம்பொய்கை மறந்துள்ளாப் புனலணி நல்லூர. (கலித். 66)

These are the lines addressed to the hero by the lady-love who resents his having gone astray and refuses to give him audience when the latter repairs to her house. She says:

Oh Lord of the fertile marudam tract where the bees that hover on the blue-lily flowers that the flower-sellers pluck from the fields and carry on their heads for being sold in the town, spend their day-time daily, being feasted by the bees which stick on to the elephant must with the exudation of the ruttish elephant and resort during night to smell and drink the honey in the Mullai flowers worn by the ladies who enjoy the company of their husbands in private and actually forget the pond which was their original abode.

Herein although we hear of the several acts of love here, the intention of the poet is to tell us that the hero is like the bee in his several acts as will be seen from the following.

The broad water-course is the residence or the Cēri of the prostitutes and the blue-lily flower therein is the prostitute whom the hero enjoys; those who sell the flowers are the several mediators like Pāṇan who take the hero in the chariot, the bee that hovers over the flowers is the hero, the feast is the sexual enjoyment he derives from the prostitutes, the act of the bee in drinking the honey in the Mullai, is the night stay of the hero at the house of his kept mistress or இற்பரத்தை and forgetting the original pond is the forgetting the lady-love or the heroine.

Here then we see clearly the specific purpose of introducing the Karupporuḷ of a particular region, and the various interpretations, it is capable of, and the manner in which it goes to make the poem interesting and enjoyable.

Sūtra 49

ஏனை யுவமந் தானுணர் வகைத்தே.

The other Uvamam does not require any great reflection on the part of the reader and the meaning or sense can be easily gathered from the word or phrase used.

In this there is nothing implied or concealed. The words are plain and we understand the comparison without any difficulty. When we say coral-like mouth (பவளம்போலும் வாய்), we have explicitly the object as well as the things to be compared to it. But if we simply say coral and leave off mouth, then we have what is called the implied comparison.

Sūtra 50

காமஞ் சாலா விளமை யோள்வயி
னேமஞ் சாலா விடும்பை யெய்தி
நன்மையுந் தீமையு மென்றிரு திறத்தாற்
றன்னொடு மவளொடுந் தருக்கிய புணர்த்துச்
சொல்லெதிர் பெறாஅன் சொல்லி யின்புறல்
புல்லித் தோன்றுங் கைக்கிளைக் குறிப்பே.

Here we have a reference to kaikilai or one-sided or unreciprocated love. A hero wants to secure the love of a maiden who is not ripe enough to understand and reciprocate the feelings or gestures born of passion and marry her. He grows uneasy on account of this anxiety for which there is no cure; imputes the blame to the girl's parents and relatives who he deems, stand in the way of the maiden loving her. thinking all the while that he had been quite in the right and talks to himself without the least chance of getting any reply from her. This is kaikilai, but if this unreciprocated love concerns an young woman capable of amorous undertakings that is not considered disignified.

Sūtra 51

ஏறிய மடற்றிறம் இளமை தீர்திறம்
தேறுத லொழிந்த காமத்து மிகுதிறம்
மிக்க காமத்து மிடலொடு தொகைஇச்
செப்பிய நான்கும் பெருந்திணைக் குறிப்பே.

This relates to Peruntiṇai or unequal or inappropriate love or passion. In the previous sūtras reference was made to the threat advanced by the disappointed or unsuccessful lover that he would take to the mounting of the madal chariot. In some cases however, the threat used to materialise. Secondly the lady-love would be a matron probably as old or even older than the hero. Naturally these people would have been well-advised to take to renunciation instead of indulging in passionate love. But some would fain have that pleasure. Thirdly the passion may grow out of proportion and the parties affected would have lost all senses. Fourthiy there would have been sporadic cases of forced uuion due to unrestricted or unsuppressed passion.

All these four cases have been characterised as Perunthiṇai. Though these originally belonged to the Gandharva type, they have ceased to be classed as such because of the violation of certain sound principles embodied in that form.

Iḷampūranar

Mounting thē madal chariot exclusively belongs to the hero. The following is from Kalithogai.

Having reflected deeply how best I could unite myself with the lady-love who once had the kindness to have union with me but later on made me the laughing stock of all, who enticed my mind, and who was instrumental in making me infatuated and driving me to the extent of casting away all shame and sense of propriety, as the elephant in rut disobeys the mahout, and even discarding the iron-hook runs about of its own accord, I have come to the decision that there is no other alternative but to mount the madal chariot.

Lo, here is one who sings of that heartless lady-love, who has taken to the mounting of the madal chariot. adorning the madal horse with strings of the blue coloured peacock feathers, the Pūḷai flower Aviram flower and the Arka fllower, please listen to his song.

Excruciating love-pangs and the madal chariot are the things the object of my love has been pleased to give me.

My life is gradually melting away like the figure or doll made of salt, which encounters heavy rain, having lost all powers of patience and endurance and having given up all sense of propriety owing to the excessive love-pangs.

Oh have pity on this soul which melts away like wax in fire, the soul that, owing to the love-pangs caused by this lady-love, has lost all shame and other masculine virtues.

Henceforth the only people to whom I can talk to console myself are the young folk and people like the sages who remain unaffected by the pangs of love.

On hearing my above songs in the street, the lady-love in her extreme kindness came down and promised to comply with my request ; thereon my joy knew no bounds and I was like one who attained eternal bliss even while he existed in his mortal frame.

—(கலித். செய். 21)

Under "இளமைதீர் திறம்" Iḷampūranar comments thus:

This takes place at the completion of the boy.hood and at the advent of adult-hood. It is of three kinds, when the

hero is older than the heroine; when the lady-love is older than the hero, and when both of them who are past child-hood, direct their thought not on virtue and the virtuous acts but on sexual passion and the like.

Sūtra 53

நாடக வழக்கினு முலகியல் வழக்கினும்
பாடல் சான்ற புலனெறி வழக்கம்
கலியே பரிபாட் டாயிருபாங் கினும்
உரிய தாகு மென்மனார் புலவர்.

Here we have a definition of what is known as Pulaṉeṟi vaḻakkam or the poet's usage. This sūtra emphasises also that this Vaḻakku belongs to the five tiṇais we mentioned and that Kali and Paripāṭṭu.(kinds of versification) specially belong to this usage. Of course, there are instances where this usage, mentioned in other kinds of verse also and others where the usage other than the one specified here is met with in Kali and Paripāṭṭu. This usage well comprises both the dramatic and the worldly usages. Because this has been placed in the chapter on Agam, we can infer that the things on love that take place in the five tiṇais are those that are specially countenanced by this poetic usage. Of the two kinds of versification Kali has been mentioned first because it treats specifically of love while paripāṭṭu includes also songs on deity or (தெய்வ வாழ்த்து) also.

Blank verse, Venpā and Vañci are common to both Agam and Puṟam (subjective and objective treatments) and we can have as illustration Neḍuntokai and Puṟam, Kīḻkanakku, Maduraikkañci and Paṭṭiṉappālai. The dramatic mode of treatment comprises all the three things of a place *viz.* Mudal, Karu and Uri. When, however, that treatment is blended with the wordly usage, we have what is termed Pulaneṟi vaḻakkam. If the important persons of the soil happen to be the heroes of the stanzas on Agam they constitute the wordly nature (உலகியல்).

Here it may be observed according to Nachiṉārkiṉiyar that the one-sided love evidenced by the native of the mullai tract towards a maiden of the soil and the consequent brave action of his iu subjugating a wild bull let loose by a herdsman for

the purpose of finding out a suitable bridegroom for his daughter. although it actually falls under the Asuvam class, may pass for Gandharvam itself as the girl is immediately offered in marriage to the hero who braved the valiant bull. Similar cases of kaikilai occurring in mullai tract are numerous and they can all be explained with the help of this sūtra.

Here, however, a question arises as to the necessity of a புனைந்துரை or rhetorical embellishment. This is however justified on the ground, that, as it is a round principle to indicate good morals by citing noble examples of those that practise them, it will not be quite out of place if the poet with a certain sense of freedom states some things which those men may not possess. But on that account the poets will not resert to describe false or improbable things.

Iḷampūranar

Kali and Paripāṭṭu are the two kinds of verse specially suited to Agam ; Nāṭaka Vaḻakku is being defined thus :—

It is simply detailing in a specified place all things that treat of human feelings. For instance, telling us that two people of different sex who conformed to each other or who were equals in wealth, heritage, manners and genuine love, met together in a lovely place, that they sexually united driven by passionate love without the mediation permission of their parents or other elders, that they had a clandestine life and ultimately married each other. All these have been closely detailed in a a certain place.

மாடல் சான்ற புலனெறி வழக்கு.

This is the Agapporuḷ with its ramifications from Kaikilai to Perunthiṇai. Kinds of verse other than Kali and Paripādal are common both to Agam and Puṟam. Puṟapporuḷ is entirely allied to worldly nature hence it cannot be characterised as Nāṭaka Vaḻakku.

Sūtra 54

மக்க ணுதலிய வகனைந் திணையும்
சுட்டி யொருவர்ப் பெயர் கொளப்பெறாஅர்.

In the five tiṇais the stanzas mention only the chiefs specified in any particular tract and not the actual personality who addresses or is being addressed to, as the stanzas adopt the dramatic usage only. These names are, Verpan, Tiraiyan, Koḍicci, Kizhatti etc. Excepting these no other people either the celestials on the inhabitants of the nether world could come in as the chief depicted in such stanzas. Occasionally we may find the Tirumakkaḷ or the actual individuals depicted in Kaikilai and Peruntiṇai also.

CUSTOMS AND BELIEFS

KALAVIYAL

The divisions of Agam known as Kalavu and Karpu were already observed. This chapter in Tholkāppiyam deals exclusively of Kalavu or the clandestine union resorted to by lovers, without accepting the hand of the lady-love from her parents with their full consent. The lovers meet of their own accord and effect the sexual union. Kalavu has been defined in Irāyanar Kalaviyal thus :—

It is so named because it takes hold of two people who love each other and enables them to effectively discharge the duties of a typical house-holder and in due course attain salvation or eternal bliss (Tirukkōvaiyār 1, Pērasiriyar commentary).

Though it is styled clandestine, from the ultimate result namely eternal bliss to which the union leads to, it is considered sacred. This Kalavu is otherwise known as Kāmappuuarcci as it is the result of passion characterised by ardent love on both sides Iyaṟkaippunarcci as the union that takes place in accordance with the rules framed by poets and in perfect unison with the kind of union generally prevalent among the Gandharvas who are the celestial musicians; Deyvappunarcci in as much as it was effortless and providential and Muṉṉuṟu punarcci as both of them had a foretaste of each other's love even before the actual sexual contact.

The nature and general characteristics of pleasure born of conjugal unions were recounted in Agaṭṭinaiiyal. Here in this Kalaviyal we see the same described in all their details. Hence this is closely connected with the Agattinaiiyal. Even in ordinary wedlocks arranged by the parents, we perceive the necessity of perfect concord of mind on the part of the lovers which will be observed through their love glances.

The eight kinds of marriage permitted by the Scriptures are Brahmam, Prajāpatyam, Aridham, Deyvam, Gāndharvam, Asuram, Rākshasam and Paisacham.

Brahmam.—Marriage consisting in the gift by a father of his daughter, aged 12, before her second menstruation, adorned with jewels to a bachelor of 48 learned in the Vēdas.

Prajāpatyam.—A form of marriage which consists in the gift of a girl with property or other valuables worth double the bride-price received. In Irayaṉār Agapporuḷ we find a different version *viz.* a form of marriage which consists in the gift of a girl to a proper person of her maternal uncle's or paternal aunt's family, when a proposal is made. (Irayaṉār 1. commentary)

Āridham.—Marriage in which the bride and bridegroom are placed between a cow and a bull, both well decorated. In Nambi Agapporuḷ we find the following definition *viz.* marriage in which the father gives away his daughter according to the rule, before the Sacred Fire, after receiving from the bridegroom for the fulfilment of the sacred law, a cow and a bull or two pairs as a present. (Nambi Agapporuḷ 117)

Deyvam.—A form of marriage in which the sacrificer gives his daughter to an officiating priest before the sacrificial fire, as the latter's fee.

Asuram.—A marriage in which the bridegroom accepts the bride by bedecking her with jewels and by paying what is known as the bride's price to her father and paternal kinsmen. (Nambi 117)

(2) A form of marriage in which the bridegroom obtains the bride through a successful performance of some valiant deed enjoined by her father, as the seizing of a wild bull etc.

Irākkatam.—A form of marriage in which the bride is carried away by force without her consent or the permission of her relations, a form characteristic of Rākshasas.

Paisacham.—A form of marriage in which a man embraces a sleeping or intoxicated woman or a woman older than himself, or of a lower caste as it obtains among the Paisachas.

Gandharvam.—A form of marriage which is the result entirely of mutual love and which has no ritual whatever, as common among the Gandharvas.

These clandestine forms of marriage are common to all the four Varnas and also to the shepherd or herdsmen. The mode of giving a girl in marriage after testing the skill of the bridegroom in archery belongs to the Kshatriya. The mode of accepting the hands of a bride after a signal success in controlling and seizing a wild bull belongs to the shepherd class. Rakshasa is common to all the Varnas except Brahmans. Generally righteous kings do not take to this form of marriage. Only the low caste men will take to the Paisacha form of union.

Every house-holder worth the name must earn wealth through the righteous path and try to enjoy the worldly pleasures. As wealth is indispensable for performing righteous acts as well as enjoying business pleasures, it was placed between Aṟam and Inbam.

Iḷampūranar — Kalaviyal—I.

As this chapter treats of clandestine love. this has been termed Kalaviyal. Of course one is likely to say that it is far from being virtuous and as such requires no treatment here. But kaḻavu is not always to be despised. Kalavu is no doubt taking by stealth what belongs to others. But as the hero and the lady-love who are equals in pedigree, beauty and wealth, meet of their own accord and unite without the knowledge of their parents or relatives and as afterwards this union is confirmed and legalised by wedding, this can be termed Aṟam or virtue. Of the two main divisions *viz* Kaḻavu and Kaṟpu, Kaḻavu is being treāted here. It comprises four things *viz.* the voluntary union of two people who ardently love each other, the subsequent meeting between the hero and the lady-love in a specified place of meeting (இடந்தலைப்பாடு), the hero soliciting the help of his dear comrade for arranging his further meetings with the lady-love (பாங்கற்கூட்டம்), and the hero soliciting the assistance of the maid in order to protract the period of his clandestine love-meetings.

Apart from this, there could have been occasions when, the hero, realising the ardent love the lady-love has for him, tried to meet her and vice-versa, and when he found many obstacles in the way, tried to solicit the assistance of the comrade or the maid. One may here ask whether, in the case of obstacles arising in

the way of realising his desire, it could not be wise to wed her outright, but as the marriage could not be easily effected, there was no other alternative but the attempt to have the clandestine meetings as often as possible.

அன்பொடு புணர்ந்த ஐந்திணை.

From this it can be inferred that the Aintinai comprises Mullai, Kuriñci, Pālai, Marudam and Neydal, to the exclusion of other two *viz.* Kaikilai and Peruntinai. Ardent love is present in the above five as will be seen from their union, separation, patient stay, temporary love-quarrels, and pining for love, as well as the Mutal and Karupporuḷ that pertain to these five regions.

Again these five divisions connote pleasure, wealth and virtue because union and separation engender pleasure. As the several actions pertaining to the above regions are being enacted without swerving from the path of virtue or righteousness and as virtue is being described in the Pālai section, these are termed virtuous actions.

ஐந்திணை மருங்கிற் காமக்கூட்டம்.

Now this union, separation etc. as well as the Mutal and Karupporuḷ appear both in Kaḷavu and Karpu and as such, each one is of two kinds. But the one treated here is the clandestine love-meeting or *களவாகிய காமக் கூட்டம்.*

அன்பொடுபுணர்ந்த ஐந்திணைமருங்கிற் காமக்கூட்டம்.

This phrase indicates that this love meeting although specially spoken of as peculiar to the Kuriñci, can take place in any land. This Kāmakkūttam is the Gandharva form of union.

Now, it will be observed that the usual order of Aram, Poruḷ and Inbam, is reversed here and we have instead Inbam' Poruḷ and Aram. Inbam which is hunted after by men and women is of two kinds *viz.* sexual enjoyment or conjugal felicity and beatitude or eternal bliss.

The latter can be attained only by those sages who leave off all worldly attachment and take to severe austerities, while the former can be attained by the virtuous house-holder. Hence

the order Inbam, Poruḷ which begets or engenders Inbam, and virtue that should be at the basis of one's earnings. From the above remarks it will be clear that the kaḷavu that is being elaborately dealt with here in this chapter is not one void of virtue but is on the other hand one that has the sanction of the mighty religious works and the Vedas.

Sutra 93

> ஒன்றே வேறே யென்றிரு பால்வயி
> னொன்றி யுயர்ந்த பால தாணையி
> னொத்த கிழவனுங் கிழத்தியுங் காண்ப
> மிக் கோனாயினுங் கடிவரை யின்றே.

This sutra tells us about the lovers who are to unite, the place of union and the reason for the meeting etc. As was already observed Kuṟinji or the hill tract has been considered eminently fit for such clandestine unions. But the same sexual union can take place in other land divisions also. Even with respect to the unions that are effected in the Kurinji tract it must be noted that the hill and the village of the hero are different from those of the lady-love. Here in these specified tracts the hero and the lady-love providentially unite as husband and wife by the grace of the deity who alone is considered responsible for the deep love which is enshrined in the hearts of the lovers. and which out-lives their mortal frames and travels with the Ātman or Uyir through subsequent births. The parties to the union are expected to be perfect in every respect and well-matched. In case the hero is of higher birth or status, it is preferable ; oftentimes the hero of one land division used to proeeed to another land division on the pretext of hunting wild animals but with the real idea of finding a suitable helpmate for him.

Iḷampuranar

> ஒன்றே வேறே யென்றிரு பால்வயின்

The two kinds of destiny which unites as well as separates in the subsequent births two ardently loving people who lead a perfect house-hold life in this birth.

> ஒன்றி யுயர்ந்த பாலதாணை

The good destiny that unites them even in subsequent births as husband and wife. Such perfect conjugal bliss can be the result only of good fate or destiny.

ஒத்த கிழவனும் கிழத்தியும்

The conformity between the lovers with respect to the following ten points.

Birth, parentage, valour, (on the part of the hero) and perfect wife-hood or woman hood (on the part of the lady-love), equality in age, (male attaining the 16th year and the lady her 12th year), personal beauty or attraction, the ardent love one has for the other, commiseration or pity, real understanding and lastly wealth.

மிக்கோ னாயினுங் கடிவரை யின்றே

If however, the hero excels in one or more of the above virtues, it does not matter; but if the lady excels even in any one of the above, it should be discarded as not suited to the union comprised in the five tinais detailed above,

பாலதாணையிற் காண்ப.

As it is not generally the case that any man who encounters another woman takes to love her, here it is stated that the particular individuals love each other being so pre-ordained by destiny or the deity. A query may however be raised here as to why should not a lady of higher status unite with one lower in status than she. The commentator tells us here that from times immemorial, in the Tamil land, the hero had always been of a status higher than the lady-love and that it was never the practice and it was ever considered undignified for a lady to wed one inferior to her in status or position.

Hereafter we may find a cogent description of the course of the cause of love and the various actions born of it. Even at the outset it was stated that the parties to the union must be perfect in all respects. But all humanity is imperfect. Hence one is likely to find the above description as simply ideal.

Sūtra 94

சிறந்துழி யையஞ் சிறந்த தென்ப
விழிந்துழி யிழிபே சுட்டலான.

In sutra 52 of Agattinaiiyal we have the following

"முன்னைய நான்கு முன்னதற் கென்ப."

This tells us that the meeting or sight of the lovers, the doubts that rise on seeing them, the clearing of the doubt. and realising or learning each other's mind are the indispensable preliminaries of any kind of love attachment and hence these have been classed as the dignified or சிறப்புடை Kāikiḷai as opposed to the undignified or சிறப்பில Kāikiḷai. The Kāikiḷai that has been defined in Kalaviyal 2 is not considered dignified as it signifies the lady-love's expression of the passion in her, even before she knows the mind of the hero. This kind of expression can be tolerated only in the case of the hero. Here one may ask whether these preliminaries could not be interpreted as the things that lead ultimately to the union; but as one is not certain whether these things are good or bad for the parties concerned at such an early period of their acquaintance, it could not be the case.

The purport of this sutra is as follows :—The doubts as to the identity etc. of the heroine will occur only to the hero and not to the lady-love. If they arise in the lady-love the love is considered not dignified. The commentator Nachinārkkiniyar writes here as follows :—

It is only the hero who by his knowledge of literary and other works will be capable of clearing his doubts as to whether the lady-love is human or divine etc. and not the lady who has no knowledge of such works. He further states that if at all there arises anything in her mind, that could not be doubt but only fear and adds that the hero is more exalted than the heroine.

Of course these ideas of the commentator are but the reflections of the impressions generally current in his period. There is absolutely nothing to warrant such an assumption. Given equal opportunities, woman too will rise equal to man and to describe her as less exalted and inferior in knowledge to man is a perverted and quite a wrong method. Here I may

refer the reader to one of the chapters in Tirukkuraḷ *viz.* புதல்வரைப் பெறுதல். This chapter might have been conveniently named மக்களைப் பெறுதல் without heaping indignity on women. It will also be interesting to note here the commentary of Parimēlaḻagar to the following Kuṟaḷ.

> "ஈன்றபொழுதிற் பெரிதுவக்கும் தன்மகனைச்
> சான்றோ னெனக் கேட்டதாய்."

He writes here "பெண்ணியல் பாற்றானாக வறியாமையின் கேட்டதா யென்றார்." Some have since seriously questioned this statement of his. But here, it may be said that the mother though she is of course fully concious of the greatness of her son and is full of joy on that account, does not reveal her joyful feelings openly as became her sex and eagerly expects the public recognition of the greatness of her son by the learned savants. Anyhow, there appears to have been an inferiority complex in those days. Even now, the equal status has not been completely given to women in spite of their remonstrances.

The hero who came a hunting saw a fair girl in a field or a place in the Kuriñci tract. On seeing her, doubts rise in his heart as to who she could be. From her bewitching beauty he doubts whether she was a human being, a divine being or one who inhabited the Netherlands.

Illustrations

> "அணங்குகொ லாய்மயில் கொல்லோ கனங்குழை
> மாதர்கொல் மாலுமென் னெஞ்சு." (குறள். களவி. 1)

Is this being with ear-rings a resident deity of this grove, a kind of pea-cock, or a human being itself. My mind gets non-plussed and is not able to decide as to her identity. As her frame was one that could not be easily reproduced, and as it caused his mental anxiety, he called her Anaṅgu; as her features resembled those of the peacock and as she was standing in a grove, he doubted as to whether the being could be a peacock; as his heart leaned towards her and as she returned the glance, he suspected that she could be a human being.

This doubt however vanishes on seeing the flowers she was wearing, the ornaments that she wore, the graceful figures drawn

on her body with saffron paste, the water-lily flower she held in her hands, the winking eye-lids, the tremor or fear in her heart on seeing a new person etc. Her legs which touched the ground, the shadow that was cast by her bodily frame and the perspiration that was perceivable in her body, all these and many other indications convinced him that the woman was after all earthly and not divine or supernatural.

Iḷampūranar

The bees that hovered about the flowers worn by the lady-love indicated that she was earthly as the bees never go about in search of any thing which is new to them. The ornaments she wore appeared to have been specially made while those that are worn by the celestials are not made ones. Valli is the ornamental lines on the body, and they too appeared to be earthly. *Alamaral* is the unrest that was perceivable in her body which showed her to be earthly If she be a deity or celestial, it will stand fixed in a certain place. *Imaippu* is the winking of the eye-lids. This is peculiar to human beings while the celestials இமையார் do not wink, *Accam* is the fear on seeing a male. This will be absent in a celestial.

Thus convinced he proceeds to woo her.

Sutra 99

நாட்ட மிரண்டு மறிவுடம் படுத்தற்குக்
கூட்டி யுரைக்குங் குறிப்புரை யாகும்,

Nachinārkiniyar comments thus.

Having learnt that the lady-love is after all human, the hero in order to win her affection and love will try to speak with his eye glances The lady-love on her part will try to express her affection for him through her two glances. In sutra 13 of Meyppāttiyal we have the following observations of Pērāsiriyar under the phrase புகுமுகம் புரிதல். This means the mental desire or anxiety to be sighted by the lover or the hero *i.e.* to be the object of his love glance.

நோக்கினா ணோக்கெதிர் நோக்குதல் தாக்கணங்கு
தானைக் கொண்டன்ன துடைத்து

Iḷampūranar

If however the hero who realised that the lady was earthly, at once makes bold to approach and make love to her without knowing her heart, that will be characterised as Peruntiṇai *i.e.* unequal or unbalanced love. The Gandharva form of union requires balanced love on both sides; further it will not be proper at that initial stage to speak out and openly declare their love. Hence in order to know each other's heart, they will attempt to talk with their eyes *i. e.* their love glances,

As a preliminary the lovers' eye-sight mix with each other and we find love inclinations on both sides. If the lady-love is pleased with the glance of the hero, at that stage we may find in her some automatic actions in response to his movements.

Sūtra 97

குறிப்பே குறித்தது கொள்ளு மாயி
னாங்கவை நிகழு மென்மனார் புலவர்.

If the hero and the lady-love are equally anxious and are full of love and affection for each other, then there will be perceivable in the lady-love's frame certain physical indications or outward expressions of the various feelings within. These have been detailed in the 13th, 14th and 15th sūtras of Meyppāṭṭiyal They are (1) the mental relaxation on the part of the lady-love consequent on the satisfaction that the glance of the lover was genuine and her attempt to respond to it, the mild exudation discernable in the forehead of the heroine due to fear or sense of reserve that is generated in her mind as she is being stared by the hero (3) the smile that is the result of her firm conviction that his love was genuine and her attempt to conceal it (4) the skilful way in which she hides the several sexual reactions in her body and mind from those who may chance to see her; these four are the initial or the first stages in the above course of clandestine love. It has been stated that the indispensable qualities for a girl or a woman are a sense of reserve, preservation of all that she has learnt while at the same time amenable to wholesome instructions and the mental control immediately after the birth or generation of passion or love in her heart; other qualities are—the sense of reserve on seeing a new or

unfamiliar thing or person, the mental restraint etc. These have been termed in Tamil literature as Nānam, Maḍam, Accam and Payirppu. The above indications are common to all. Hereafter we will have the characteristics of the clandestine union depicted by the poets in their reputed works.

Illustrations.

கண்ணொடு கண்ணிணை நோக்கொக்கின் வாய்ச்சொற்கள்
என்ன பயனு மில. (குறள். 1100)

If the eyes of the loving pair are full of glances expressive of genuine love on either side, their words which are made to appear as sincere ones count for nothing, for these words do not proceed from a sincere or feeling heart. It is but natural that, when a loving pair meet some others in the way, they will try to hide their real intention and when those dear and near to them question them, they are likely to tell them some false things, for instance, the girl will tell them that she was bent upon guarding the millet form and on nothing else, while the hero will say that he came simply a hunting and on no other business. These statements however are feigned and do not deserve credence

கண்களவு கொள்ளுஞ் சிறுநோக்கங் காமத்திற்
செம்பாக மன்று பெரிது. (குறள். 1092)

The hero realises the affection the lady-love has for him by her affectionate glance. The light glance which this girl directs on me when I do not glance at her, amounts to more than a half of the actual union with her, for it shows her definite consent which in its turn is sure to give me the benefit of a union with her. This experience is common to all irrespective of class or creed. Even when the lady realises her lover's definite love for her, she would not speak out because of her feminine nature.

Sūtra 100.

வேட்கை யொருதலை யுள்ளுதன் மெலிதல்
ஆக்கஞ் செப்ப னாணுவரை யிறத்தல்
நோக்குவ வெல்லா மவையே போறல்
மறத்தல் மயக்கஞ் சாக்கா டென்றிச்
சிறப்புடை மரபினவை களவென மொழிப.

This stanza purports to describe the characteristics of Kaḷavu from the automatic union of the lovers up to the time of the revealment of their attachment. We see here a regular description of all the happenings from the natural or providential union up to the time when their secret union is detected. In this sūtra we see the vicissitudes of the mind affected by love. They are the constancy of love both before and after the union, the intermittent thoughts of one for the other, the weakening of the body in consequence of that thought, exhortation of the troubled mind, exceeding the limits of propriety due to inordinate love or passion, misinterpreting or misconstruing the unoffensive glance directed on them bv others as the glance that proceeds from a knowledge of the internal workings of their heart, forgetting all play and pastimes, the state of inaction due to mental anxiety or trouble, remonstrating with the beasts and birds, and the determination to die by mounting the palm-leaf chariot or by tumbling down fram the summit of a rock.

Iḷampūraṇar will interpret this as stating the period when sexual union is likely to take place. When once their hearts concur the sexual union will be the natural sequel and especially when either party is likely to have death pangs owing to excess of passion, the union will positively take place. The physical experiences of one stricken with passion have been stated to be ten while only nine have been detailed here; but it must be remembered that the first meeting of the lovers or Kātci and the things that followed it, have to be included in this.

ஆக்கம் செப்பல்

The hero whenever he finds some obstacle in the way of realising his ambition will however console himself relying on the goodness or honesty of the person who assures him; for instance when the maid of the lady-love tries to separate the lady from the hero thus disabling either party from meeting each other or when the hero parts from her after the first providential union assuring her of his quick return, the lady is likely to exhort her mind by these assurances. This is known as Ākkam cheppaḷ.

நாணுவரை யிறத்தல்

Exceeding the bounds of decency or propriety as will be seen from the hero confessing his love to his tried friend and the iady-love to her dear maid.

நோக்குவ வெல்லாம் மவையே போறல்.

Iḷampūraṇar will interpret this as all things that are seen by the hero appearing to him exactly like the object of his affection.

> " ஓங்கொழிற் கொம்பர் நடுவிஃதனைப் புல்லுங்
> காந்தட் கிவருங் கருவிளம் பூக்கொள்ளும்
> மாந்தளிர் கையிற் றடவரு மாமயில்
> பூம்பொழி னோக்கிப் புகுவன பின்செல்லும்
> தோளெனச் சென்று துளங்கொளி வேய்தொடு
> நீள்கதுப் பிஃதென நீரறலுட் புகும்."

Mistaking the well-formed slender branch of a tree for his lady's frame, the hero will try to embrace it, he will try to reach the Kāndal and the Karuviḷam flowers, taking them for the hands and the eyes of the lady respectively. He will touch the tender shoots of the mango tree taking them to be the soft and tender frame of his dear love; will accompany the strutting pea-cock which gets into the grove because of the delicate and tender grace of the lady perceptible in it, will touch the bright bamboo branch because it looked like the lady's arms and will not scruple to dive into the water when he saw the black sand below, because he mistook it for the blue fair tresses of his dear sweet-heart.

மறத்தல்

The making of the present like the wear made of leaves and his roaming in the forest taking to hunting. These are the places where the hero forgets for the nonce the lady-love; while the lady-love forgets for the time being the hero; being given to play with the parrot or with the ball.

மயக்கம்—to be mad or infatuated by love.

சாக்காடு

> " இம்மை மாறி மறுமை யாயினு
> நீ யாகிய ரெங் கணவனை
> யானாகியர் நின் னெஞ்சு நேர்பவளே. (குறுந். 40)

Here we see the lady unable to meet her lover, exclaiming that, in case she dies without having his embrace, at least in the

birth to come he should be her husband and she should be the wife dear to his heart. As for the hero, his mere statement that he will mount the madal chariot will be interpreted as his resolution to die. These are peculiar only to kaḷavu and they can never occur in kaṟpu.

Sūtra 101.

முன்னிலை யாக்கல் சொல்வழிப் படுத்தல்
நன்னய முரைத்தல் நகைநனி யுறாஅ
வந்நிலை யறிதன் மெலிவு விளக்குறுத்த
றந்நிலை யுரைத்த றெளிவகப் படுத்தலென்
றின்னவை நிகழு மென்மனார் புலவர்.

This Sūtra tells us of the union which gives them pleasure, and separation which gives them affliction. It describes the natural union first and then separation and the causes that lead to it.

Iḷampūraṇar

Even if the hero bereft of all his personal masculine qualities such as greatness or wisdom and in a fit of passionate frenzy attempts to effect his union with the lady-love, it is for him to see at the same time that the lady slowly shakes herself free from her fear, sense of reserve, as well as her self-control. Hence in order to free her from the above three things some love processes are required and they are detailed here. Though these things have been attributed to a couple of lovers here, it must be understood, that these characterise any loving pair in any part of the world and they are general and universal. But in some special .cases owing to the virulence of passion on both sides, union may take place even without some of these processes described here.

முன்னிலையாக்கல்

When the hero who has fully realised the love in the heart of the lady-love for him, attempts to approach her, the lady, though she is fully willing to respond, will at first blush because of the reserve, fear etc. in her, and dissemble as not being a party to it. At this time, the hero will make bold to address her.

"ஒள்ளிழை மகளிரொ டோரைய மாடாய்
வள்ளிதழ் நெய்தற் றொடலையும் புரியாய்
விரிபூங் கான லொருசிறை நின்றோய்
யாரையோ நிற் றொழுதனம் வினவுதும்
பெருங்கடற் பரப்பி னமர்ந்துறை யணங்கோ
இருங்கழி மருங்கி னிலைபெற் றனையோ
சொல்லினி மடந்தை யென்றனன தனெதிர்
முள்ளெ யிற்று முறுவலுந் திறந்தன
பல்லித ழுண்கணும் பரந்தவாற் பனியே." (நற். 155)

Oh lady, who stands alone in this grove without playing with the dolls made of sedge in the company of your maids and companions and without wearing the garland of Neydal flowers, please answer my queries. Are you one of the goddesses resident in the sea or one who used to live in the sea-shore? To which she gave no reply, but simply smiled and small drops like the dew came down from her eyes. At once I concluded that she was the very girl whom I enjoyed already.

Nachinārkkiniyar interprets this differently and says that it denotes the hero addressing bees, his own heart and the like that are not generally addressed to and that could not respond to his speech and quotes as illustration the following :—

"கொங்குதேர் வாழ்க்கை யஞ்சிறைத் தும்பி
காமஞ் செப்பாது கண்டது மொழிமோ
பயிலியது கெழீஇய நட்பின் மயிலியற்
செறியெயிற் றரிவை கூந்தலின்
நறியவு முளவோ நீயறியும் பூவே."

Here Tumbi is being addressed to; கண்டது மொழிமோ, (tell me what you actually saw) is சொல்வழிப்படுத்தல்; காமஞ்செப்பாது (without saying anything in order to please me because you reside in my place), indicates that the hero's place is in close proximity to the lady's residence, பயிலியது கெழீஇய நட்பின் (that the frendship acquired here does not end with this mundane existence, but is one that can travel beyond to subsequent births also); தன்னிலை யுரைத்தல் (*i.e.* stating the true nature of his attachment to her).

The first three acts mentioned in this sūtra form part of the extra-ordinary praise bestowed on the lady by the hero. When he praises her he is not in a state of infatuation but he keeps his balance and talks as if addressing a bee. This of course will have the desired effect of removing the suspicions in the mind of the lady-love as to whence the hero came, whether such union was still possible, and whether his love for her was genuine or not. Further this constitutes the reason for his separation from her; but why should he part from her; he does so because if he does not do so, there is the likelihood of the attachment being revealed and the chance of the lady-love putting an end to herself consequent on the revealment and the humiliation it is likely to bring in its turn; of course the lady will little like this parting; hence her reluctant smile even when she heard the praises heaped on her. The hero perceiving this will try to exhort her by saying that his parting was for a short while and that the place to which he resorts was after all very near to her residence.

குவளை நாறுங் குவையிருங் கூந்த
லாம்ப னாறுந் தேம்பொதி துவர்வாய்க்
குண்டுநீர்த் தாமரைக் கொங்கி னன்ன
நுண்பஃறுத்தி மா அயோயே
நீயே, அஞ்சலென்ற வென் சொல்லஞ் சலையே,
யானே, குறுங்கா லன்னங் குவவுமணற் சேக்குங்
கடல்சூழ் மண்டிலம் பெறினும்
விடல் சூழிலன் யா னின் னுடைநட்பே. (குறுந். 300)

This stanza shows us the praise, fear entertained regarding parting and the exhortation of the hero that he will not forsake or part from her even if he gets the whole world in return for it.

Sūtra 102

மெய் தொட்டுப் பயிறல் பொய் பாராட்டல்
இடம் பெற்றுத தழாஅல் இடையூறு கிளததல்
நீடு நினைந் திரங்கல் கூடுத லுறுதல்
சொல்லிய நுகர்ச்சி வல்லே பெற்றுழித்
தீராத் தேற்ற முளப்படத் தொகைஇப்
போரார் சிறப்பி னிருநான்கு கிளவியும்

பெற்றவழி மகிழ்ச்சியும் பிரிந்தவழிக் கலங்கலும்
நிற்பவை நினைஇ நிகழ்பவை யுரைப்பினும்
குற்றங் காட்டிய வாயில் பெட்பினும்
பெட்டவாயில் பெற்றிரவு வலியுறுப்பினும்
ஊரும் பேருங் கெடுதியும் பிறவும்
நீரிற் குறிப்பி னிரம்பக் கூறித்
தோழியைக் குறையுறும் பகுதியும் தோழி
குறையவட் சார்த்தி மெய்யுறக் கூறலும்
தண்டா திரப்பினு மற்றைய வழியும்
சொல்லவட் சார்த்தலிற் புல்லிய வகையினும்
அறிந்தோ ளயர்ப்பி னவ்வழி மருங்கிற்
கேடும் பீடுங் கூறலுந் தோழி
நீக்கலி னாகிய நிலைமையு நோக்கி
மடன் மாகூறு மிடனுமா ருண்டே.

The lovers who unite providentially for the first time then proceed to fix a place for their amorous meetings. The hero then reveals everything that happened between him and the lady-love and requests a staunch and tried friend of his to intervene in the matter and bring about an alliance between him and his betrothed. He then tries to secure the good will of the lady-companion of the heroine whom he approaches with a request to bring about the longed for union. Thus these things find a place in sūtra 102 of Tholkāppiam and have been termed Iḍam Taḷaip-pāḍu, Pāngar-k-kūṭṭam and Tōḷiyir-k-kūṭṭam. These are, however, sub-themes for these three major themes. Fixing a place for union is of two kinds. The place of union chosen by the lovers of their own free will and that selected by the friend of the hero. Pāṅgar-k-kūṭṭam does not mean the union brought about between the lovers by the hero's friend. In fact he does not effect any union between them. Hence we must take that to mean the meeting of the hero with his friend.

The grammarian here details various phychological processes which are the results of ardent love or sexual passion. First comes the hero's attempt to touch the body of the maiden who is full of reserve and the false or pretended praise and ceremonious acts of courtesy like the dressing of the lady-love's hair etc. As in fact her hair was not in any way dishevelled, the hero's

action in dressing the hair has been described as feigned. Then by mutual consent they resort to a certain place. There actuated by modesty or reserve, she shuts her eyes and conceals her frame behind a branch or creeper. This causes some delay and enhances the hero's eager longing for sexual union. The lady-love ealising his fervour fears, that any further delay or hesitation may do harm to the person of the hero and straightway shakes off her reserve. The union then takes place to the satisfation of the lovers. Here the hero swears by all that is dear and near to him that he will never get separated from her life-partner. All these eight belong to the major theme known in Agam or subjective literature as Iḍantalaippāḍu. There are of course other subsidiary themes allied to the above minor ones. For instance the exclamations of the heroine whether the union will take place at all, the earnest hope that providence will be on her side and see to their effective union, the soliloquies resorted to by the lady-love in those places, where she had the good fortune to meet the hero of her heart's desire, pouring praises on the parrot, which was instrumental in bringing about their meeting, the surprise expressed by the hero when he sees his lady-love separated from her lady-companion and other things.

Further on we have the mental satisfaction and pleasure on having obtained the longed for union with her beloved, the deep concern entertained by the hero, who, while he remained separated from her after the union, sees the lady-love in the midst of a number of women friends and guages the difficulties that lie in the way of his reunion with her who is so securely placed. This concern later on develops into a sort of mental affliction. Thereon the hero remembers his bosom friend and approaches him. The friend who is shrewd enough to understand what actually happened to the hero puts him some queries. The hero takes hold of this opportunity and narrates what transpired. Thereon the friend rebukes him for want of mental firmness pointing out his birth, parentage, high status in life etc., whereon the hero remonstrates and lays before him his afflictions. The friend seeing that his remonstrances were of no avail, concedes his request and inquires of him as to the place the distinguishing features etc. of the woman of his choice. The hero highly pleased informs him of the place as well as the special

features of the girl and requests him to resort to that place. The friend starts on his mission while the hero doubts whether the friend could have seen her at all. Meanwhile the friend reaches the place specified and offers obeisance to the deity that made it possible for him to see the woman without much delay. Then on seeing the lady-love he admires her beauty and grace and praises his hero for his extraordinary mental strength which enabled him to part from this supreme lovely figure; go to him and do other similar things. He further concedes that the anxiety felt by the hero on her acconnt was quite justifiable. After a time he returns to his hero and depicts the nature and features of the lady-love he saw and admired, fixes a certain place for their amorous meeting and leaves them to their pleasurable enjoyment. The hero meets the lady-love, pours praise on the very good qualities of her head and heart and advises her to come thereafter invariably accompanied by her lady-companion. The intermediary who takes so much trouble to bring about this sexual union is a Pārpan or Brahman. All these pertain to Pānkarkūṭṭam.

Later on we find the hero who realises that the lady companion is indispensable to his lady-love and thereon tries to get the good will of the lady companion who he thinks will be greatly helpful to him for his further meetings with the heroine. Thereon he proceeds to the place where both of them stay together, or where the lady companion stays by herself and inquires of them as to their place of residence, name etc. Then he asks them to point out to him the elephant, tiger or deer which he was chasing and which must have passed by them with the shafts on their bodies which he aimed at them. The ladies however are too shrewd to be the dupes of this man and ultimately understand his true intent and purpose.

Subsequently the hero approaches the lady companion with some present and sets forth his grievances crowning them with an earnest request to her to kindly hand it over to the heroine.

At this stage we have what is known in Agam or subjective treatises as "மதியுடம்பாடு". There are three sub-themes under this which are

"முன்னுற வுணர்தல், குறையுற வுணர்தல்,
இருவருமுள்வழி யவன்வர வுணர்தல்"

When the hero makes his presence before these persons *viz* the lady-love and her female companion, the latter fully realises from their ocular movements and their gestures that the hero's thought is after her mistress. There are of course other occasions when the hero is not satisfied with the former meetings arranged by his friend and entreats the lady-love's friend to arrange for meeting places for him and the heroine. These have been termed Paharkuri and Iravukkuri. In the latter the hero approaches the lady companion with some rare present and implores her to help him in his attempt to get her mistress and promises to render her any service she may ask him to do. When however she pretends tnat she does not know of any woman with the characteristics and features depicted by him, he hastens to give her details of what passed between him and the heroine on previous occasions. There are other places where the female companion refuses the hero's request with the result the hero becomes desperate, makes up his mind to mount the palm leaf chariot and threatens the lady-love and her companion by telling them that he will put an end to his life in case his desire is not fulfilled, or his request is not granted. At times the hero used to threaten to commit suicide by a sudden fall from a steep precipice. Here, however, the lady companion intervenes and prevents him from doing such rash things telling him at the same time that such thoughtless acts do not become great men like him whcreon the hero has his own arguments to present.

Ṣūtra 102 (*contd,*)

மெய்தொட்டுப்பயிறல். Touching the body of the heroine.

"உறுதோ றுயிர்தளிர்ப்பத் தீண்டலாற் பேதைக்
கமிழ்தினியன் றனதோள்"

Undoubtedly the frame of this lady is fashioned out of nectar for my soul which faded without her, blossoms out at each and every touch of her body.

பொய்பாராட்டல்

Though the lady-love's hair was in no way dishevelled, the hero on the pretext that it was so, touches her with feigned praise.

கடல்புக் குயிர்கொன்று வாழ்வர் நின்னையர்
உடல்புக் குயிர்கொன்று வாழ்வை மன்னியும்
மிடல்புக் கடங்காத வெம்முலை யோபார
மிடர்புக் கிடுகுமிடை யிழவல் கண்டாய். (சிலப். கானல்வரி)

பாங்கற் கூட்டம்

பண்டையை யல்லைநீ யின்று பரிவொன்று
கொண்ட மனத்தையென வுணர்வல்—கண்டாயா
னின்னுற்ற தெல்லா மறிய வுணர்த்தியாற்
பின்னுற்ற நண்பினாய் பேர்த்து.

Seeing the mental distress to which the hero was subjected, the companion asks him as follows :—My dear friend you are not what you were You seem to be care-worn Please tell me what happened to you.

The hero thereon replies as follows :—

வஞ்சமே யென்னும் வகைத்தாலோர் மாவினாய்த்
தஞ்சம் தமியேனாய்ச் சென்றேனென்—னெஞ்சை
நலங்கொண்டார் பூங்குழலா ளன்றாயத் தன்றன்
வலங்கொண்டாள் கொண்டாளிடம். (திணை. 150

On the pretext of inquiring about a deer I ventured alone to a place. There I was conquered by the charms of a beautiful girl, who having won over me took possession of my heart.

On hearing this the friend mocks at and finds fault with him.

தேரோன் றெறுகதிர் மழுங்கினும் திங்கள்
நீரா வெம்மையொடு திசைநடுக் குறுப்பினும்
பெயராப் பெற்றியிற் றிரியாச் சீர்சால்
நலத்திற் றிரியாக் கொள்கையும் கொள்கையொடு
குலத்திற் றிரியா நாட்டமு முடையோய்
கண்டத னளவையிற் கலங்குதி யெனினினி
மண்டிணி கிடக்கை மாநில
முண்டெனக் கருதியுணர லென்யானே.

I have known your sound heart and firm convictions. You will never swerve from the path of virtue and the valuable traditions of your illustrious family even if the sun fails to

shed light and the moon takes to seorch the world by growing hot. If you too get peturbed in your mind like this I should regard this as simply a miracle.

காமங் காம மென்ப காமம்
அணங்கும் பிணியு மன்றே நினைப்பின்
முதைச் சுவற்கலித்த முற்றா விளம்புல்
மூதா தைவந் தாங்கு
விருந்தே காமம் பெருந்தோ ளோயே.

These too are the words of the hero's friend He says, "my dear friend with broad shoulders. Ignorant men often despise this Kamam or love passion; but it is neither pain nor disease. The pleasure that is derived will be like that derived by an old ox or bull void of teeth while it browzes the tender grass that grows on high level ground. The purport here is that Kamam could be controlled by our intellect. The pleasure enjoyed by the bull does not emanate from the sweetness of the grass but by its own greed for it. Hence any intellectual person can check it and be unaffected by it.

The hero refutes him and says as follows :—

நயனும் நண்புந் நாணு நன்குடைமையும்
பயனும் பண்பும் பாடறிந் தொழுகலும்
நும்மினு முடையேன் மன்னே
அரிமதர் மழைக்கண் காணாவூங்கே.

Justice, friendship, sense of shame and reserve, acquitting myself as became by family etc. all these I had in abundance and I am sure all these I possessed in a greater measure than you yourself but that was before I saw this beautiful girl with enticing eyes.

Perceiving however the acute distress of the hero the friend will try to ask him as to the whereabouts of the figure that so enchanted him.

பங்கயமோ தூங்கப் பனிதங்கு மால்வரையோ
வங்கண் விசும்போ வலைகடலோ—வெங்கோவிச்
செவ்வண்ண மால்வரையே போலுந் திருமேனி
யிவ்வண்ணஞ் செய்தார்க் கிடம்.

Friend, please tell me wherein lies that figure which has caused such distress to your strong and enduring frame which resembles a red hillock, is it Lotus, is it the huge hill covered by snow, or is it the celestial world or the sea.

The friend who then learns the different features as well as the residence of the lady-love starts to see her, and offers obeisance to the deity that made it possible for him to meet the maiden of his hero's choice. Then he sees her and exclaims thus·

"கண்ணென மலருங் குவளையு மடியெனத்
தண்ணெனுந் தடமலர் தயங்கு தாமரையு
முலையென முரணிய கோங்கமும் வகையெழின்
மின்னென நுடங்கு மருங்குலு மணியென
வயின் வயினிமைக்கும் பாங்குபல் லுருவிற்
காண்டகு கமழ் கொடி போலுமென்
ஞண்டகை யண்ணலை யறிவு தொலைத்ததுவே."

The eyes that biossom like the Nilam fiower, the feet that look like the lotus, these nipples that resemble the Kōngu buds, the waist that bends like the lightning and the frame that could be likened to a beautiful slender creeper, have stupefied my hero's mind and rendered him senseless.

Then he proceeds to praiṣe and grow eloquent on the various attractive ,features of the lady as follows:—

"தண்ணே, கண்ணயற் பிறந்த கவுளழி கடாஅத்த
வண்ணல் யானை யரியர்ப் பணித்த
விறற்போர் வானவன் கொல்லி மீமிசை
யறைக்கான் மாச்சுனை யவிழ்ந்த நீலம்
பல்லே, பல்லரண் கடந்த பசும்பூட் பாண்டியன்
மல்குநீர் வரைப்பிற் கொற்கை முன்றுறை
யூதை யீட்டிய வுயர்மண லடைகரை
ஓத வெண்டிரை யுதைத்த முத்தம்
நிறனே, திறல் விளங் கவுணர்தூங் கெயிலெறிந்த
விறன்மிகு முரசின் வெல்போர்ச் சோழன்
கலனணி யரங்கிற் போகிய மாவி
லுருவ நீள்சினை யொழுகிய தளிரே
யென்றவை பயந்தமை யறியார் நன்று
மடவர் மன்றவிக் குறவர் மக்கள்
தேம்பொழி கிளவி யிவளை
யாம் பயந்தே மெம்மக ளென்போரே."

Oh what to say of her eyes, they are the fully blossomed Nilam flowers that shine in the small hill-pool in the Kolli hills owned by the Vānavan or the Cēra king who is ever victorious in fights and who subdued the Aryappadai with its elephant corps, with its ever present rut.

Oh her teeth, which are the pearls cast a side by the waves of the sea in the sea-port of Korkai which belongs to the Pāṇdya king with gold ornaments, who won many victories over his adversaries and captured their strong fortresses.

Oh! the colour of her frame, which resembles the tender shoots of the mango tree that grows in the groves of the Cōḻa monarch with the victorious murasu or drum, who once destroyed the hanging fortresses of the valiant Avuṇar or Rākṣhasas.

Thus the things that gave birth to this lovely figure happen to be the hill pool, the sea waves, and the mango tree while these ignorant fools of the Kurava gang boast that they gave birth to this figure and that she is their daughter. Is it not surprising ?

Then the friend of the hero praises the firmness of mind exhibited by his hero.

"அவயவத்தின்
இவளைக் கண்டிங்கு வந்தத் துணையும் பகர்ந்த
கவளக் களிற்றண்ணலே திண்ணியானிக் கடலிடத்தே:"

Oh! how am I to praise the mental firmness and unshakable integrity of my friend the hero who, even after seeing this lovely enticing and enchanting figure, made bold to quit this spot, go from here to the place where I was and managed to tell me what he saw. I cannot think of any other man who could be compared to him in this respect.

As soon as the friend returns to the hero, the latter will resort to the place of meeting and gradually inquiring after her place of residence, her name, etc. will ask her whether any animal chased by him passed by that way. The maid thereon will learn by her shrewdness, all that transpired between them by the change in the physical features, movement and attitude of the lady-love. She also, at the request of the hero

will fix the place of meeting between him and the lady-love both in the morning and at night time. They are respectively known as Pagaṛkuṛi and Iravukkuṛi. The hero will try to approach the maid with a dress or wear made of leaves or some other new present and entreat her to advise the heroine to accept them from his hands. The maid will begin with evasion and after considerable importunities accede to his request and in her turn try to persuade the lady-love to accept it. There are occasions however, when the maid will attempt to keep the lady aloof and disable the hero from having approach to her, when, in a fit of frenzy and unable to put up with the excess of passion the hero will threaten the maid by saying that he will mount the madal chariot or roll down from a steep precipice. He will tell her of the usual practice adopted by people in general who get disappointud in love.

மாவென மடலு மூர்ப பூவெனக்
குவிமுகி ழெருக்கங் கண்ணியுஞ் சூடுப
மறுகி னார்க்கவும் படுப
பிறிது மாகுப காமங்காழ்க் கொளினே. (குறுந். 11)

It is but natural for people stricken by love passion to mount the madal chariot, wear the Arka flower wreath with heaped buds and make a great uproar in the streets or take to the other terrible custom of rolling down a steep precipice. The latter is known in literature as "வரைபாய்தல்". Of course the maid will try here to dissuade him from such wild resolve by telling him that he could not ride the madal chariot because it would not become him and his nobility and charitableness, to disturb or kill the young feathered kind like the krauncha, for in case he wanted palmyra leaves for his chariot he could not but cut the palm-tree which is the abode of such birds, and several other beings. She will also tell him that as the drawing of a figure like the lady-love was indispensable for his madal, and as the complete figure could not be drawn by him his threat was after all a futile one. The hero will however refute these arguments and stand undeflected from his resolve. The hero says

"நாணொடு நல்லாண்மை பண்டுடையே னின்றுடையேன்
காமுற்றா ரேறு மடல்."

of course I was in tho rough possession of the sense of reserve, manliness etc. but now that I am stricken by extreme passion, all those have given way and I am now on the eve of riding the madal chariot.

Sūtra 103.

பண்பிற் பெயர்ப்பினும் பரிவுற்று மெலியினும்
அன்புற்று நகினும் அவட்பெற்று மலியினும்
ஆற்றிடை யுறுதலு மவ்வினைக் கியல்பே.

When the maid tries to persuade the hero to give up his idea of making advances to the lady-love by telling him of the young and unripe nature of the lady, when the hero grows mentally weak, consequent on the difficulties that lie in the way of meeting the lady at the appointed places both during day and during night, when the maid laughs at her, of course not in derision or contempt, but with due consideration and love for the hero, even as she refuses to accede to his request, when the hero secures the connivance of the maid and feels satisfied, when there arise obstacles in the way of the hero, on all these occasions, the hero is likely to speak out.

When the hero approaches the female companion with an earnest request to effect the union between him and the lady-love, the female companion evades the issue by informing him of the tender age of the maid in question and advises him to refrain from loving her. The hero however retorts and tells her that he has known by experience that the lady-love was aged enough to realise the true import of love and that she was no longer an innocent girl. Incidentally much time intervenes, during which interval the hero tries to unite with the lady-love and gets weakened day by day. At times he may be disappointed at not seeing his sweet-heart in a place of their choice. Sometimes the lady-love would have been kept under strict guard and the hero could not have free access to her. In these and other similar occasions the hero used to exclaim in his own way and ventilate his grievances.

As the proverb goes "True love never did run smooth" all hindrances will be placed in the way of the hero winning the hand of the bride. The lady love used to smile at the hero

while she refused to grant his request. This will irritate him. On observing this, the lady-companion will take to cajole him and promise to speak to her mistress and get her consent. The hero will then be pleased and have opportunities of mixing with his dear lady-love. Tbe secret meeting places for such union during day-time will be somewhat removed from the residence of the heroine. During night time the place will be within the house premises. There are also occasions when the lady-companion and her mistress used to dilate upon the very many obstacles and dangers that lay in the path of the hero, who, full of passionate fervour towards the lady-lcve ventures to cross or pass through dangerous paths during night time. The subjective treatise or Agam literature abounds in interesting conversations, wits, reproofs, sallies and rejoinders that take place among the hero, his lady-love and the female friend or the Tōḻi.

Illustration

குன்றக் குறவன் காதன் மடமகள்
வண்டுபடு கூந்தற் றண்டழைக் கொடிச்சி
வளையண் முளைவா ளெயிற்ற
ளிளைய ளாயினு மாரணங் கினளே. (ஐங்குறு. 256)

The pet and beloved young daughter of the hill-side Kuṟava, with sweet-smelling hair full of humming bees, and with a wear improvised by leaves, wearing bangles, and having sharp teeth is no doubt young in years but old enough to give me love-pangs by her love-laden look,

These are the words of the hero spoken to the maid when the latter harped on the young and unripe nature of her mistress,

பரிவுற்று மெலியினும் .
தொடலைக் குறுந்தொடி தந்தாள் மடலொடு
மாலை யுழக்குந் துயர். (குறள். 1135)

I was all along unaware of the sufferings caused by the evening tide as well as the act of mounting the maḍal chariot, now these have been given to me by the young girl after my heart, who wears the bangles. Of course the love pangs are likely to affect a man at all times day or night, but, as they are at their height during evening tide, that period of the day has been stressed here.

These again are the words of the love-stricken hero, spoken to the lady's maid. Such words indicative of the acute affliction will come out of the hero when he feels unable to bear the parting immediately after his union with the lady, when he misses or fails to meet his sweet heart at the appointed place of meeting, when he could not bear the separation while, the lady was being kept at home under strict guard and surveillance, when the hero, who repairs to his lady-love during night, begins to suspect the lady-love and her real love for him, and when he discloses his heart thereon to his dear friend etc.

அன்புற்று நகினும்

நயனின் மையிற் பயனிது வென்னாது
பூம்பொறிப் பொலிந்த வழலுமி ழகன்பைப்
பாம்புயி ரணங்கி யாங்கு மீங்கிது
தகாஅது வாழியோ குறுமக ணகாஅ
துரைமதி யுடையுமென் னுள்ளஞ் சாரற்
கொடுவிற் கானவன் கோட்டுமா தொலைச்சிப்
பச்சூன் பெய்த பகழி போலச்
சேயரி பரந்த வாயிழை மழைக்க
ணுறாஅ நோக்க முற்றவென்
பைத னெஞ்ச முய்யு மாறே.

Oh young girl may you live long! It does not become you to laugh and sneer at me. Void of natural goodness or kindness, you have, without realising the serious outcome of your action, thought it fit to do so and this act of yours is to be likened to the sting of the bright-hooded-serpent full of venom, which culminates in the death of the person stung. Be considerate to me so that my heart which has been struck by the indifferent glance of the lady with the corner of the eye as red as the shaft of the hill-man that pierced the flesh of the porcupine may survive.

அவட்பெற்று மலியினும்

எமக்கு நயந்தருளினை யாயிற் பணைத்தோ
ணன்னுதல் அரிவையொடு மென்மெல வியலி
வந்திசின் வாழியோ மடந்தை
தொண்டியன்ன நின் பண்புபல கொண்டே. (ஐங்குறு. 175

Oh maid, may you live long. If you are favourably disposed towards me, kindly come here accompanied by your lady.

ஆற்றிடையுறுதலும்

The hero will speak out when the lady and her maid dilate upon the difficulties that beset his path in the wilderness during night time;

> "குருதிவேட்கை யுருகெழு வயமான்
> வலமிகு முன்பின் மழகளிறு பார்க்கும்
> மரம்பயில் சோலை மலியப் பூழிய
> ருருவத் துருவி னாண்மேய லாரும்
> மாரி யெண்கின் மலைச்சுர நீளிடை
> நீநயந்து வருத லெவனெனப் பலபுலந்
> தழுதனை யுறையு மம்மா வரிவை
> பயங்கெழு பலவின் கொல்லிக் குடவரைப்
> பூதம் புணர்த்த புதிதியல் பாவை
> விரிகதி ரிளவெயிற் றோன்றி யன்னநின்
> ஆய்நல முள்ளி வரினெமக்
> கேமமாகு மலைமுத லாறே. (நற். 192)

Oh young damsel who ask me how I dare approach you through the long hilly tract where the black bears graze in groups in the little hours of the early morning during the winter. like the black haired sheep of the Pūḻiyar, grazing in the groves and forests where the tigers bent upon devouring the flesh of elephants eagerly await their coming, you seem to be angry at me and you show signs of weakness. But please listen; the hilly path appears to me to be as well-lit and shining as the bright lustre of your frame which looks like the figure of the Pāvai situated to the west of the Kolli hills, shining very bright consequent on the suns rays falling on it and this helps me a great deal and serves me as a great protection against any evil that may be fall me on the way. Hence leave of this unnecessary weeping.

Sūtra 104 & 105.

பாங்க னிமித்தம் பன்னிரண் டென்ப.

The duties of the hero's friend are quite simple. As was already observed he starts on his way to see the lady-love who captivated the heart of his master and tries to bring about their union. This is after all a simple affair and is usual in the world.

The Pārpān who intervenes or serves as an intermediary between the hero and the lady-love and tries to effect their union, must be a capable and worldly wise man able to probe into the Gōthram and other particulars of the contracting parties. He is known as Prajāpati. The kinds of marriage are according to another calculation twelve in number. They are Brahmam Prajāpatyam, Āridam, Deyvam, Mullai, Kuṟunji, Pālai, Marudam and Neydal, Asuram, Rākshasam, Paisācham or Pēymaṉam. The commentator Iḷampūraṇar slightly differs here and according to him the twelve are Brahmam and the other three clandestine unions, elopement, household life of a legally wedded couple, concubiage or life with a kept mistress, life with harlots or public women, and asuram etc. The Brahman friend who is an expert will effect unions according to the methods advocated for the different forms of marriage. Of these forms, Brahmam, Prajāpatyam, Aridam, and Paiśācham, are classed as kaikiḷai. Kaikiḷai is one sided or unreciprocated love. In the Asura type, the herdsman or the native of the mullai tract takes a vow to secure the hand of the girl of his choice by breaking the bow or controlling the wild bull. As he has already expressed his love for the lady even when she was not in the know of things this has been classed as Kaikiḷai. Similarly as both Rākśhasa and Paisācha, are merely abductions or forced unions, they too have been classified under kaikiḷai.

Sūtra 105.

முன்னைய மூன்றுங் கைக்கிளைக் குறிப்பே
பின்னர் நான்கும் பெருந்திணை பெறுமே.

Asuram Rākśhasam and Paiśācham, though they could not be strictly called kaikiḷai, have however been classed as such ; the other forms *viz.*, Brahmam, Prajāpatyam, Aridam, and Deyvam are classified as Peruntiṉai.

Sūtra 106.

முதலொடு புணர்ந்த யாழோர் மேன
தவலருஞ் சிறப்பி னைந்நிலம் பெறுமே.

Apart from the forms of union practised by the Gāndharvās which have been described in the previous pages, we have another set of unions five in number, that take place in the five

regions spoken of already. Here too we have the voluntary love and the subsequent union. Of course here we miss some of the important features that we observed in the first set of five marriages stated above; for instance, the Mudal, Karu, Uripporuḷ, the mediating lady-maid etc. While, however, in the Gāndharva forms of marriage cited already as described by the poets' fancy, we had no real hero or heroines, we have in these latter forms specified heroes and heroines. Hence these forms pertain to the world of reality or actuality and *Pālai* too has been included in the five as we have even in that place some forms of marriage in vogue.

Iḷampūraṇar.

This sūtra treats of the union characterised by equal or balanced love on both sides as different from the kaikiḷai or one-sided love or Peruntiṉai or abnormal love. Mudal stands here for the land as well as the time. The spotless Gāndharva form allied to the land and the time or season, is of five kinds. From mutal we can infer the other two namely Karu and Uripporuḷ also. Gāndharva form of love which is characterised by balance of love and allied to the kaṟupporuḷ is of five kinds viz., clandestine love, elopement, household life with a wedded housewife, life or sojourn with a kept mistress, and union with a harlot or public woman. Of these the union of two lovers whose love is balanced and equal is being brought about by the intermediary; hence it is Gāndharva proper. If the union is characterised by one-sided love it is termed kaikiḷai, and if it is characterised by abnormal love, it is called Peruntiṉai. Some however take "ஐந்திணை" to mean the five lands above detailed *viz.*, Mullai, Kuṟunji, Pālai, Marudam, and Neydal; but as the word *mutal* itself connotes the lands "ஐந்திணை" should be interpreted otherwise. Here one may however ask how the union with the public woman can be called one characterised by balanced love, when it is neither the result of mental union as in the case of the husband and his legal wife or Iṟk-kiḷathi, nor the result of bodily union as in the case of the union of the hero with his kept mistress. The reply is, as these people kāmakkiḷattiar, are solely devoted to the hero and are attached to him not because of fear or money but because of true love these unions too can be classified as the Gandharva form. If, however, the hero takes to other

unauthorised methods in order to have union with them, he is sure to fall low in the estimation of others and his act will be a blemish to his chief ship or Thalaimai.

> " அடக்கமில் போழ்தின்கட் டந்தை காமுற்ற
> தொடக்கத்துத் தாயுழை புக்காள். "

While quoting this Iḷampūraṇar writes as follows :— "தொடக்கத்துத்தாய்" This woman is the first mistress espoused by the hero and is likely to be seniormost in age, the second is the வழிமுறைத்தாய், one next to her, and the third புதியோள் rather young in age. The fourth is the kept mistress or Kāmakk iḷatti. If we add the public woman or the பரத்தை, we may conclude that those five can be classed as fit for the Gandharva form of union. Further as we have the sūtra

"பரத்தை வாயில் நால்வர்க்கு முரித்தே" every hero may have five wives viz. the woman of the four caste as well as the harlot or public woman.

Sūtra 107.

> இருவகைக் குறிபிழைப் பாகிய விடத்தும்
> காணா வகையிற் பொழுதுநனி யிகப்பினும்
> தானகம் புகாஅன் பெயர்த லின்மையிற்
> காட்சி யாசையிற் களம்புக்குக் கலங்கி
> வேட்கையின் மயங்கிய கையறு பொழுதினும்
> புகாஅக் காலை புக்கெதிர்ப் பட்டுழிப்
> பகாஅ விருந்தின் பகுதிக் கண்ணும்
> வேளா ணெதிரும் விருந்தின் கண்ணும்
> வாளா ணெதிரும் பிரிவி னானும்
> நாணுநெஞ் சலைப்ப விடுத்தற் கண்ணும்
> வரைதல் வேண்டித் தோழி செப்பிய
> புரைதீர் கிளவி புல்லிய வெதிரும்
> வரைவுடன் படுதலு மாங்கதன் புறத்துப்
> புரைபட வந்த மறுத்தலொடு தொகைஇக்
> கிழவோன் மேன வென்மனார் புலவர்.

This sūtra narrates all those things that take place from the time of the hero's union with the lady-love through the kind assistance or connivance of the maid up to the time of his actual marriage with his sweet-heart.

The hero and the lady-love decide to meet at a particular place and they quote a certain signal or sign which will enable them to know the mind and the place of meeting. But unfortunately either party may mistake some other similar sign and the meeting would have been averted. In that case the hero or heroine will begin to pine and feel worried. An illustration can be cited here :—Suppose one of the signals or signs was to create some noise or sound in the waters of a lake or river, and suppose that at that particular hour fixed by the couple, it so happens, that a cocoanut or arecaunt falls on the water surface, the parties are apt to mistake the one for the other. Thus mistaken, the party will repair disappointed. There may be other occasions also when the lady-love would not be able to get at her lover because of the ever-waking mother, the sleepless citizens of the place, the patrol party that goes round the town, the barking dogs that seldom sleep, the hooting owl or the crowing cock etc.

Now the heroine who felt disappointed at not finding her lover in the appointed place, will start early the next morning to go and see whether the lover did after all come to the above place and on seeing the sign he promised to show will feel worried and restless. What is then the nature or form of the sign the hero generally showed or exhibited ? It is said that the hero will place his ring, garland, pearl etc. on some branch or creeper in the appointed place. The lady-love on seeing the same will curse herself for having mistaken some signal for the one her (beloved) partner promised to show her and feel sorry for having lost a fine opportunity to meet him.

At times the disappointed lover or the hero who is bent upon seeing his lady-love will abruptly visit the lady's house especially during dinner time. If however he pays a visit either in the morning, or evening, his presence may create surprise among the inmates of the house. On the other hand the main duty of a house-holder is to receive any stranger with kind words and feed him. Thus there will arise an opportunity when these disappointed lovers meet each other and have some mental satisfaction.

It is also probable that the lady-maid will create suitable opportunities for the meeting of these lovers merely on the

pretext of feeding an 'Atiti' or guest. Here the hero does not come of his own accord as a strange guest, but he repairs to her lady love's abode as a special invitee.

The hero used to part from his lady-love on various errands. They are mainly six in number. Regular wedding will be postponed in some cases especially when the hero parts from his sweet heart to assist his king or chieftain in war. But when he parts in quest of knowledge or to exhibit his knowledge or in the capacity of an ambassador the wedding is not held in suspense.

The heroine will clearly express what she feels on pressing occasions. For instance when she deeply feels the pangs of love either during elopement, or when she goads her lover into matrimonial alliance. At times the lady-companion used to speak of the hero rather in low or derogotory terms complaining about his indifference and with a view to induce him to effect the marriage union as early as possible. This she will try to do while she is with the lady-love but at the same time she would see that the hero was stationed in some place from which he could see the lady-love without being seen by her. On such occasions the lady-love will feign as being displeased with the uncharitable way in which the lady-companion was pleased to describe her lover. Here too she will have her say.

Meanwhile the parents and relatives of the lady-love will confer and decide to get their girl married to the husband of her choice. The heroine on learning this will give her assent and here too she will have her say in the matter. When, however, the parents decide to give their daughter in marriage to a third person and not the person of the lady's choice, the heroine will wake up and without losing time persuade or entreat her lady companion to kindly intervene in the matter and as became her high and noble birth, chastity etc. to see that such an undesirable thing is averted and that she is made to marry the hero of her heart's desire.

Illustration

"மழைவர வறியா மஞ்ஞை யாலு
மடுக்க னல்லூ ரசைநடைக் கொடிச்சி
தானெம் மருளா ளாயினும்
யார்தன் னுள்ளுபு மறந்தறி யேனே. (ஐங்குறு. 293)

The lady-love of the hilly tract, where the peacock dances in mirth being aware of the approach of the rainy season, has no consideration for me (he has failed to be here at the appointed place as promised.) Even if it be so, I have never forgotten her.

These words were spoken by the hero on his failure to meet his sweet-heart at the place of meeting.

"இல்லோ னின்பங் காமுற் றாஅங்
கரிது வேட்டனையா னெஞ்சே காதலி
நல்ல ளாகுத லறிந்தாங்
கரிய ளாகுத லறியா தோயே."

These words were addressed by the hero to his own mind, when he missed the lady-love at the place of meeting. Oh mind you have coveted a thing which you cannot get just as a man without wealth covets pleasure. You have somehow made sure that the lady-love will be good and kind, without realising at the same time that she could not be easily had. Youth-hood and wealth are indispensable for enjoyment; if however they are denied to anyone, one's life in this world will be a miserable one. In a stray stanza the scorching heat of the desert has been compared to the youth-hood of a person who has not the wherewithal to utilise it properly by enjoying all sorts of pleasures that wealth can afford him. In Kalithogai we have the line,

"வறியவ னிளமைபோல் வாடிய சினையவாய்"

where the dried up and drooping branches of a tree are likened to the youth-hood of an indigent person.

காணா வகையிற் பொழுதுநனி யிகப்பினும்

When the lady-love could not meet the hero ana when she encounters a long period of solitude. This protracted interval may be the result of the various hindrances or obstacles in the way of the hero approaching her at the appointed hour or place.

"இரும்பிழி மகாஅரிவ் வழுங்கன் மூதூர்
விழவின் றாயினுந் துஞ்சா தாகும்
மல்ல லாவண மறுகுடன் மடியின்
வல்லுறைக் கடுஞ்சொ லன்னை துஞ்சாள்
பிணிகோ ளருஞ்சிறை யன்னை துஞ்சிற்

றுஞ்சாக் கண்ணர் காவலர் கடுகுவ
ரிலங்குவே லிளையர் துஞ்சின்வை யெயிற்று
வலஞ்சுரித் தோகை ஞாளி மருளு
மரவவாய் ஞமலி குறையாது மடியிற்
பகலுரு வுறழ நிலவுகான்று விசும்பி
னகல்வாய் மண்டில நின்று விரியும்மே
திங்கள் கல்சேர்பு கனையிருண் மடியி
னில்லெலி வல்சி வல்வாய்க் கூகை
கழுது வழங்கி யாமத் தழிதகக் குழறும்
வளைக்கட் சேவல் வாளாது மடியின்
மனைச்செறி கோழி மாண்குர லியம்பு
மெல்லா மடிந்த காலத் தொருநா
ணில்லா நெஞ்சத் தவர்வா ரலரே—அதனால
பன்முட் டின்றாற் றோழிநங் களவே. (அகம். 121)

Even when there are no festivals in the place, the uproar caused by the people who are given to drink keeps the people awake. Even if the rich and fertile bazaars and other side streets are quiet, the mother full of undesirable talks will not sleep; even if the mother, who keeps strict guard over me as the god of death from whose clutches one cannot hope to escape, the ever waking and watchful police patrol will come round. Even in case, those youngsters with the pointed Vēl or lance sleep, the dog with the pointed teeth, and tail bent or curved on the right side will bark incessantly; even supposing these dogs keep quiet, the moon with the refulgent rays will send forth its lustre. If however, the moon sets or hides herself behind the setting hills, the big owl which feeds upon house rats will begin to hoot terribly creating fear during midnight when the spirits are used to move about; in case the big owl which haunts the tree-holes does not hoot, the domestic cocks will raise their magnanimous voice. At a time when all the above are at perfect rest, the hero or the chief after my heart will not turn up. Hence I am much obsessed by a series of obstacles. Incidentally we may gather, that every place had invariably its festivals which lasted days and nights, that the bazaars were innumerable and they worked till a late hour in the night, that the city had its own night patrol in order to ensure the safety of the people and kindred things.

The maid at times used to address the hero who was present before her in the third person.

> கருங்கால் வேங்கை வீயுகு துறுகல்
> இரும்புலிக் குருளையிற் றோன்றுங் காட்டிடை
> எல்லி வருநர் களவிற்கு
> நல்லை யல்லை நெடு வெண்ணிலவே. (குறுந். 47)

Oh persistent moonlight you are not in any way favourable to my lord who tries to reach me secretly in the dead of night when the round rocky stones with the flowers of the Vēngai strewn over them look like the tiger cubs.

Here we see the lady-love addressing the moon as it constituted one of the obstacles in the way of the hero reaching her.

தானகம் புகான்—பொழுதினும்

> இங்காந்தள் மென்முகைமேல் வண்டன் றஃதிம்முறையிற்
> கைக்காந்தள் மெல்விரலாய்க் காணிதோ—புக்குச்
> செறிந்ததுபோற் றோன்றும் தொடுபொறி யாம்பண்
> டறிந்த தொன்றன்ன துடைத்து.

Lo, see here my dear maid, with fingers like the Kāntaḷ; it is not bee that appears black above the Kāntaḷ flower, it is the ring of the hero with his seal which we can easily recognise being familiar with it already.

புகாஅக் காலைப் புக்கெதிர்ப் பட்டுழிப் பகாஅ விருந்தின் பகுதிக் கண்ணும்

> "சுடர்த்தொடீ இ கேளாய் தெருவினா மாடு
> மணற் சிற்றில் காலிற் சிதையா வடைச்சிய
> கோதை பரிந்து வரிப்பந்து கொண்டோடி
> நோதக்க செய்யும் சிறுபட்டி மேலோர்நா
> ளன்னையும் யானு மிருந்தேமா வில்லிரே
> யுண்ணுநீர் வேட்டே னெனவந்தாற் கன்னை
> யடர்பொற் சிரகத்தால் வாக்கிச் சுடரிழா
> யுண்ணுநீ ரூட்டி வாவென்றா ளெனயானும்
> தன்னை யறியாது சென்றேன் மற்றென்னை

வளைமுன் கைப்பற்றி நலியத் தெருமந்திட்
டன்னா யிவனொருவன் செய்ததுகா ணென்றேனா
வன்னை யலறிப் படர்தரத் தன்னையா
னுண்ணுநீர் விக்கினா னென்றேனா வன்னையும்
தன்னைப்புறம் பழித்துநீ மற்றென்னைக்
கடைக்கணாற் கொல்வான்போ னோக்கி நகைக்கூட்டம்
செய்தா னக்கள்வன் மகன்.

These are the words addressed to the maid by the lady-love, who wants to inform her what happened before when the hero surprised her and her parents during dinner time.

Oh maid with glittering bangles, please listen. The young irresponsible lad who trampled on our house of sand with his legs, the house we built for our girl's play, who pulled down and cut the flower wreath I was wearing in my hair, snatched away the ball we were playing with and perpetrated a number of atrocities which pained us considerably, surprised me one day while I was with my mother and accosted us in the following manner.

"Oh Ye inmates of the house, I am thirsty and badly in need of drink."

On hearing this my mother asked me to supply him with drink in the golden cup. I obeyed her and went to meet him. On seeing me the person violently approached me and pressed hard my bangle-laden hands. I thereon raised a hue and cry requesting my mother to witness that wicked act. The mother came post-haste with anxious enquiries as to what took place: when I told her simply that while drinking water he had an attack of hiccup. The mother scolded and reproved me when the hero actually killed me by his strong glance with the corner of his eye and gave me the greatest pleasure by his delectable company,

வேளான் எதிரும் விருந்தின் கண்ணும்

Instead of the hero taking the lady-love by surprise as a guest, there were also other occasions when at the instance of the lady-love the maid used to request the hero's presence at a dinner, guest entertainment being the first of the duties of a typical householder or housewife,

"இளையரும் புரவியு மின்புற நீயு
மில்லுறை நல்விருந் தாருத
லொல்லுதும் பெருமநீ நல்குதல் பெறினே.' '(அகம். 299)

Dear Sir, may it please you to be our guest with your attendant youngsters and may your horses take rest for the day here. If you would but kindly consent, nothing is impossible for us here and we can entertain you as best as we can.

தாளாணெதிரும் பிரிவினானும்

Nachiṉārkiṉiyar will have the reading *வாளாணெதிரும்* and interpret it accordingly. Iḷampūraṇar interprets this as the separation that does not involve long duration or distance but one to a place near to his residence.

"இன்றே சென்று வருவது நாளைக்
குன்றிழி யருவியின் வெண்டேர் முடுக
விளம்பிறை யன்ன விளங்கு சுடர்நேமி
விசும்புவீசு கொள்ளியிற் பைம்பயிர் துமியக்
காலியற் செலவின் மாலை யெய்திச்
சின்னிரை வால்வளைக் குறுமகள்
பன்மாணாக மணந்துவக் குவமே. (குறுந். 235)

This stanza is put in the mouth of the hero who, when urgently called upon to take up a task which entailed separation from his lady-love, addresses his charioteer as follows:—

Mounting our ivory-chariot which looks as white as the hill-stream, which in its speed destroys the crops as the meteor and whose bright wheels look like the young moon having three-fourths of its frame buried in the mud, we shall proceed to the place of destination and return in the evening as swift as the wind itself, to the place of my beloved in order to have a pleasant stay with her.

நாணு நெஞ்சலைப்ப விடுத்தற் கண்ணும்

When the lady-love shakes herself free from the sense of reserve which is her prime possession as a girl, when she could no longer preserve it owing to excess of love-passion in her.

"அளிதோ தானே நாணே நம்மொடு
நனிநீடுழந்தன்று மன்னே யினியே
வான்பூங் கரும்பி னோங்குமணற் குறுசிறைத்
தீம்புன னெரிதர வீந்துக் காஅங்குத்
தாங்கு மளவைத் தாங்கிக்
காம நெரிதரக் கைந் நில்லாதே." (குறுந், 149)

Here the lady-love decides to elope with the hero which means that she cast off the sense of female reserve as between reserve or chastity the latter is more valued than the former.

"Oh I have the greatest consideration and pity for this virtue of reserve which has so endeared itself to me all along and which never forsook me. But, in my present state *i. e.* while I am afflicted by the height of love passion I am obliged to cast it aside as it will not be able to stand up against the strong current of passion, and as it is likely to quail and be wasted away by the current just like the slender sugarcane fence on the brink of a stream is being washed away by a fast and growing flood.

வரைதல் வேண்டித் தோழி செப்பிய புரைதீர் கிளவி புல்லிய எதிரும்.

When the lady-love pretends to cross the maid when she in her attempt to persuade the hero to wed her mistress incidentally remarks rather slightingly on the hero and his constancy.

"இலங்கு மருவித் திலங்கு மருவித்து
வானி னிலங்கு மருவித்தே வானுற்ற
சூள் பேணான் பொய்த் தான்மலை."

The maid here expresses her astonishment at the flourishing hill-streams and the consequent fertility of the hero's place in spite of his unholy act of breaking his promise to the lady-love that he would on no account part from her,

The lady love however retorts thus

"பொய்த்தற் குரியனோ பொய்க்தற் குரியனோ
வஞ்சலோம் பென்றானைப் பொய்த்தற் குரியனோ
குன்றக னன்னாடன் வாய்மையிற் பொய் தோன்றிற்
திங்களுட் டீத்தோன்றி யற்று. (கலித். 41)

What do you say ? Do you think that my hero will be false to me. If however any untruth is perceived in him, it will be like the appearance of fire in the moon. Thus we see the heroine speaking here in defence of the hero.

வரைவுடன்படுதலும்

When the parents of the lady-love finally consent to her marriage with the hero, the lady-love will speak out.

> " இலையமர் தண்குளவி வேய்ந்த பொதும்பிற்
> குலையுடைக் காந்த ளினவண்டிமிரு
> மலையக நாடனும் வந்தான் மற்றன்னை
> யலையு மலைபோயிற் றன்று. (ஐந்திணை. 70, 3)

The hero is come to marry, he the lord of the hills where the bees hum about the Kāndaḷ flowers in the groves overspread by the sweet-smelling jungle jasmine. There is now an end of the troubles and anxieties of my mother.

ஆங்கதன் புறத்துப் புரைபடவந்த மறுத்தலொடு

The heroine will speak out even in the case of refusal by her parents to give assent to her marriage with the hero of her choice. Here, the lady usually waxes eloquent over her high social status and the necessity for maintaining her family tradition and feminine virtues untarnished.

> " விரிநீ ருடுக்கை யுலகம் பெறினு
> மருநெறி யாயர் மகளிர்க்
> கிருமணங் கூடுத லில்லியல்பன்றே " (கலித். 114)

These lines from Mullaikkali illustrate the firm resolve of a girl from the herdsman's caste asserting that the shepherd woman never knows of a second marriage even if she could get by that alliance the whole world as her possession. When once the lady fixes her love on a certain bold man of her caste it was up to her to keep fast to it and never allow herself to be wedded to any other individual.

கிழவோள் மேன என்மனார் புலவர்

These, the learned men have said, are the places where the heroine will talk or have her say.

Sūtra 108

காமத் திணையிற் கண்ணின்று வரூஉ
நாணு மடனும் பெண்மைய வாதலிற்
குறிப்பினு மிடத்தினு மல்லது வேட்கை
நெறிப்பட வாரா வவள்வயி னான.

109. காமஞ் சொல்லா நாட்ட மின்மையி
னேமுற விரண்டு முளவென மொழிப.

Here we have the places or occasions when the lady-love used to speak out in the course of this clandestine love affair. At the outset when she for the first time encounters the hero, the lady love with her inborn modesty and reserve will not openly avow her love for the hero, but will simply let him know by the glance of her eyes and other similar indications. Here one is likely to ask what about fear one of the inborn sentiments of the girl. It must be said that it gave way here to passion.

உண்டார்க ணல்லா தடுநறாக் காமம்போற்
கண்டார் மகிழ்செய்த லின்று. (குறள். 1090)

Arrack pleases only those who take it in, but love passion pleases by its very appearance. These lines have been attributed to the hero by Parimēlaḷagar but Iḷampūraṇar will have it as the words of the lady-love who feels immensely pleased with the affection shown by the hero towards her.

These two sūtras relate to the free confession on the part of the lady-love of her heart's desire. Here she is likely to shake off the usual modesty and present her mental affliction due to love to her lady companion, The instincts of passion enshrined in her heart will be seen even in her very eyes as also in her actions. The lady-love usually confides in her maid companion and has a free and unreserved talk with her regarding her love affairs leaving off all sense of modesty.

Iḷampūraṇar observes here as follows :—For those who may entertain doubts as to whether modesty and reserve too will not give way to passion, just like fear, it must be said, that, as both these qualities are desired by the hero himself, and as no hero will tolerate the giving up of these essential feminine virtues,

the lady would not dare to cast them off, but try her best to indicate her ardent love by her affectionate glances. He quotes here the following Kuṟaḷ in support of his statement.

> "கடலன்ன காம முழந்து மடலேறாப்
> பெண்ணிற் பெருந்தக்க தில்." (1037)

There is nothing more magnanimous than the bold act of a lady refraining from mounting the Madal chariot however much be the love passion she is stricken with. Here we see that the feminine virtues of modesty and reserve deter her from doing that barbarous act.

> கண்ணொடு கண்ணிணை நோக்கொக்கின் வாய்ச்சொற்கள்
> என்ன பயனு மில.

Here we see the lady indicating her deep love by her affectionate glances without shaking herself free from her feminine virtues.

Sūtra 110.

> சொல்லெதிர் மொழித லருமைத் தாகலி
> னல்ல கூற்றுமொழி யவள் வயினான.

Nachinārkiṉiyar will interpret this as follows:—The lady love when stricken with high passion will shake off her reserve and modesty and openly avow her love to her maid.

Illustration.

> "வளைமுன் கைபற்றி நலியத் தெருமந்திட்டு"
> "காம நெரிதரக் கைந் நில்லாதே"

Iḷampūraṇar however differs from him and his interpretation runs thus.

When the hero addresses the lady-love expressing his intention for the union, the lady-love though quite willing to act up to his request, is likeiy to make a show of reluctance, because of the modesty in her.

Nachinārkiṉiyar refers to these interpretations in the following words.

Some say that because of the modesty the lady-love will not dare to openly confess her love but will only indicate it by glances or gestures. But as the examples for her bold avowal or confession are available in the classics, and as the lady-love also has been included along with the hero, the foster-mother and mother, among those who are entitled to speak-out during the clandestine stage of their love-affair, such an interpretation is needless.

Sūtra 111.

மறைந்தவற் காண்ட றற்காட் டுறுதல்
நிறைந்த காதலிற் சொல்லெதிர் மழுங்கல்
வழிபாடு மறுத்தல் மறுத்தெதிர் கோடல்
பழிதீர் முறுவல் சிறிதே தோற்றல்
கைப்பட்டுக் கலங்கினும் நாணுமிக வரினும்
இட்டுப்பிரி விரங்கினு மருமைசெய் தயிர்ப்பினும்
வந்தவழி யெள்ளினும் விட்டுயிர்த் தழுங்கினும்
நொந்துதெளி வொழிப்பினு மச்ச நீடினும்
பிரிந்தவழிக் கலங்கினும் பெற்றவழி மலியினும்
வருந்தொழிற் கருமை வாயில் கூறினும்
கூறிய வாயில் கொள்ளாக் காலையும்
மனைப்பட்டுக் கலங்கிச் சிதைந்தவழித் தோழிக்கு
நினைத்தல் சான்ற வருமறை யுயிர்த்தலும்
உயிராக் காலத் துயித்தலு முயிர்செல
வேற்றுவரைவு வரினது மாற்றுதற் கண்ணு
நெறிபடு நாட்டத்து நிகழ்ந்தவை மறைப்பினும்
பொறியின் யாத்த புணர்ச்சி நோக்கி
யொருமைக் கேண்மையி னுறுகுறை தெளிந்தோ
ளருமை சான்ற நாலிரண்டு வகையிற்
பெருமை சான்ற வியல்பின் கண்ணும்
பொய்தலை யடுத்த மடலின் கண்ணுங்
கையறு தோழி கண்ணீர் துடைப்பினும்
வெறியாட் டிடத்து வெருவின் கண்ணுங்
குறியி னொப்புமை மருடற் கண்ணும்
வரைவு தலைவரினுங் களவறி வுறினுஞ்
தமர்தற் காத்த காரண மருங்கினுந்
தன்குறி தள்ளிய தெருளாக் காலை
வந்தனன் பெயர்ந்த வறுங்கள நோக்கித்

தன்பிழைப் பாகத் தழீஇத் தேறலும்
வழுவின்று நிலைஇய வியற்படு பொருளினும்
பொழுது மாறு ம் புரைவ தன்மையி
னழிவுதலை வந்த சிந்தைக் கண்ணுங்
காமஞ் சிறப்பினு மவனளி சிறப்பினும்
ஏமஞ் சான்ற வுவகைக் கண்ணுந்
தன்வயி னுரிமையு மவன்வயிற் பரத்தையு
மன்னவு முளவே யோரிடத் தான.

This big sūtra details the places where the heroine actually speaks out her feelings. The lady-love generally thinks that she is pure and well-minded and has a tendency to suspect the fidelity of her lover even when he is solely attached to her. The commentator says here that it is natural among women folk to suspect their husbands.

The places are: (1) Where the lady-love looks at the hero without being seen by him (2) When she longs to show him her body emaciated and rendered unattractive through affliction caused by his indifference to her, in spite of her natural tendency to conceal herself from him through modesty (Nachinārkiṉiyar) and when she exposes herself to be seen by the hero (Iḷampūraṇar).

இன்ன ளாயின ணன்னுத லென்றவர்த்
துன்னச் சென்று செப்புநர்ப் பெறினே
நன்றுமன் வாழி தோழிநம் படப்பை
நீர்வார் பைம்புதற் கலித்த
மாரிப்பீரத் தலர்சில கொண்டே. (குறுந். 98)

My dear maid. He or she will be the greatest benefactor who proceeds directly to my hero with the yellow flowers of the sponge-gourd that blossom in the winter and tell him that the heroine or the lady-love with the beautiful forehead has marks all over her body similar to those flowers.

Profuse references to the decolourisation of the lady-love due to love-sickness or separation from her lover can be found in the ancient classics and this is one of them. Here the words *இன்னளாயினள்* are meant to explain "*தற்காட்டுறுதல்*".

3. நிறைந்த காதலிற் சொல்லெதிர் மழுங்கல்.

When due to excessive love passion, the lady-love decides to remonstrate with him for his having gone astray from the path of virtue by having recourse to a public weman but feels unable to do so. Here, however, her eyes full of passionate fervour are likely to reveal what is in her mind though she does not speak out (Nachinārkiniyar). Standing silently and speechless without responding to the endearing words of the hero who was overwhelmed with love for her. In these three places no speech could be expected from the lady (Iḷampūranar).

Illustration

பிறைவனப் பிழந்த நுதலும் யாழநின்
இறைவரை நில்லா வளையு மறையா
தூரலர் தூற்றுங் கௌவையு நாணிட்
டுரையவற் குரையா மாயினு மிரைவேட்டுக்
கடுஞ்சூல் வயவொடு கான லெய்தாது
கழனி யொழிந்த கொடுவாய்ப் பேடைக்கு
முடமுதிர் நாரை கடன்மீ னொய்யு
மெல்லம் புலம்பற் கண்டுநிலை செல்லாக்
காப்பவுங் காப்பவுங் கைம்மிக்
குரைத்த தோழி யுண்க ணீரே. (நற். 263)

My dear maid! If owing to modesty we refrained from informing the hero of the crescent-like forehead which has lost its charm, the bangles that slip down from the fore-arm, and the aspersions cast on me not covertly but openly by the people in the village, yet the tears in our eyes treated with pomatum have themselves, in spite of us, given expression to them to the lord of the sea shore, where the hump backed male stork carries the sea-fish to feed its mate who due to the advanced state of pregnancy finds it unable to reach the back waters and rests contented with halting in the fields of the agricultural tract. Here the inner meaning is, as follows :—

Just as the male stork takes the sea-fish to its mate in the wet-fields, so also, the hero will try to marry the lady-love, settle with her in his abode and live the life of a house-holder after amassing the wealth necessary for it.

4. வழிபாடு மறுத்தல்.

When due to mental agony caused by love-sickness she decides not to welcome her hero. (This may be done either by indications or speech) (Iḷampūraṇar).

5. மறுத்தெதிர் கோடல்.

When however she cools down and gets ready to welcome him.

பழிதீர் முறுவல் சிறிதே தோற்றல்.

When she feels elated for having suppressed her anger and as a chaste and dutiful wifē welcomes him and expresses her satisfaction to her lady companion by a gentle smile. Here the aspersion referred to is the general talk that her mental sickness and the symptoms of passion disappeared through the intervention of Lord Murugan. The idea contained in this is as follows.— The love-sickness of the heroine is the subject of general talk in the lady love's house. Ignorānt of the real cause of it, her parents and relatives consult the fortune-teller who tells them that the malady had been caused by Murugan the deity of the hills and unless he is propitiated immediately, her sickness would not vanish. Thereon the parents on the advice of the priest will try to sacrifice a goat or a sheep to Murugan. When this arrangement reaches the ears of the lady-love, the latter hastens to take her maid companion into her confidence and tells her the story of her love-affair. The maid will inform her mother *i. e.* the foster mother of the lady-love of it. She in her turn will reveal the fact to the mother of the lady. From her the information will reach the lady's father and brothers. Thus we see by the above procednre, the lady is exonerated from the ignominy of having her sickness cured by the intervention of Muruga, which, if it had happened wiil be a black-spot on her modesty and chastity. It may be noted here that while the Veṟiyāṭṭu or the celebration in honour of Muruga is in progress the real lover will visit the lady-love effecting a happy union.

Illustration

அணங்குடை நெடுவரை யுச்சியி னிழிதரும்
கணங்கொ ளருவிக் கான்கெழு நாடன்
மணங்கமழ் வியன்மார் பணங்கிய செல்லல்

இதுவென வறியா மறுவரற் பொழுதில்
படியோர்த் தேய்த்த பல்புகழ்த் தடக்கை
நெடுவேட் பேணத் தணிகுவ ளிவளென
முதுவாய்ப் பெண்டி ரதுவாய்க் கூறக்
களனன் கிழைத்துக் கண்ணி சூடி
வளநகர் சிலம்பப் பாடிப் பலிகொடுத்
துருவச் செந்தினை குருதியொடு தூஉய்
முருகாற்றுப் படுத்த வுருகெழு நடுநாள்
ஆர நாற வருவிடர்த் ததைந்த
சாரற் பல்பூ வண்டுபடச் சூடிக்
களிற்றிரை தெரீஇய பார்வ லொதுக்கி
னொளித் தியங்கு மரபின் வயப்புலிபோல
நன்மனை நெடுநகர்க் காவ லறியாமைத்
தன்னசை யுள்ளத்து நன்னசை வாய்ப்ப
வின்னுயிர் குழைப்ப முயங்குதொறு மெய்ம்மலிந்து
நக்கனெ னல்லனோ யானே யெய்த்த
நோய்தணி காதலர் வரவீண்
டேதில் வேலற் குலந்தமை கண்டே.'' (அகம். 22)

This fine stanza is by one Veṟipādiyā Kāmakkaṉṉiyār. These lines are put in the mouth of the lady-love, who, unable to put up with the affront or undesirable remark cast on the hero, retorts and defends her hero's action in having turned up at the proper time to claim her, when all her kith and kin were racking their heads as to what could be the root cause of her mental worry.

The lady was full of mental worry. Her parents and others were non-plussed and could not understand that the worry was the result of the lady-love's love to the hero of the hills from the top of which flowed down many a hill-stream. At that time elderly women expressed the truth that a propitation of Muruga the mighty who won over his foes, will set right things. Thereon, a place was fixed and properly decorated. Flowers were placed on it, praises of Muruga resounded on all sides, sacrifices were offered, red millet mixed with the goats' blood was sprinkled at the altar and Muruga was invited to be present. On that day, the hero, adorned with flowers and smearing sandal-paste over his body, carefully hiding himself as a tiger which was bent upon surprising an elephant and full of passionate attachment for me

came and hugged me. Thereon I laughed to my heart's content on seeing that the Velan farce had been exploded by the arrival of the hero who was in fact the real cause of her sickness.

கைப்பட்டுக் கலங்கினும்

When the lover encounters her without her consent and when the lady-love although she was willing to see and receive him, is womanish enough to suspect his fidelity and remains morose or non-plussed for the time being.

நாணுமிக வரினும்

When the lady overwhelmed by modesty and reserve stands without receiving the hero.

இட்டுப் பிரிவிரங்கினும்

When the lady-love feels the separation even though the place to which he repairs is very near and not remote.

அருமைசெய் தயர்ப்பினும்

When even without separation near or far the hero makes his appearance at pretty long intervals.

வந்தவழி யெள்ளினும்

When she, remembering the cruelty inflicted on her by the hero by his rare visits at very long intervals, despises him in his presence (Nachinārkkiṉiyar), When she fearing the public scandal treats him slightingly (Iḷampūraṇar).

விட்டுயிர்த் தழுங்கினும்

When she freely confesses what transpired during the love affair to her lady-companion and refrains from communicating the same to her parents and relatives.

நொந்து தெளிவொழிப்பினும்

When the hero puts off his public wedding with the lady-love and swears by all that is dear to him and when in consequence of it she feels perturbed in mind.

அச்சம் நீடினும்

When the lady-love dreads the inevitable consequences of the false oath or asseverations attempted by the hero, and the

leakage of her secret union and in consequence dreads to reveal the real happenings even to her lady-companion (Nacchinarkkiniyar).

When the lady-love thinks about with horror, the various obstacles in the way of the hero approaching her and entertains protracted fear as a conseqnence of it (Iḷampūraṇar).

பிரிந்தவழிக் கலங்கினும்

When she pines for union during the separation of her lover. Here Iḷampūraṇar characterises this parting as the one effected for eking wealth by his own efforts

Illustration

> "குறுநிலைக் குரவின் சிறுநனை நறுவீ
> வண்டுதரு நாற்றம் வளிகலந் தீயக்
> கண்களி பெறூஉங் கவின்பெறு காலை
> யெல்வளை நெகிழ்த்தோர்க் கல்ல லுறீஇயர்
> சென்ற நெஞ்சம் செய்வினைக் குசாவா
> யொருங்குவா னசையொடு வருந்துங் கொல்லோ
> வருளானாதலின் அழிந்திவண் வந்து
> தொன்னல னிழந்தவென் பொன்னிற நோக்கி
> யேதிலாட்டி யிவளெனப்
> போயின்று கொல்லோ நோய்தலை மணந்தே." (நற். 56)

This is a stanza by Peruvaḷuti. From the name it can be inferred that he must have been a king or scion of the Pāṇdian line. The purport is as follows:—

The hero left for a while in order to secure enough money or wealth for marrying the lady-love and carrying on his duties as a typical house-holder. The lady-love is full of grief when the maid tries to console her The lady however feels awfully worried and tells her maid that she does not know whether her heart which accompanied her lover when he left her, will return along with him or whether on perceiving his indifference or want of consideration for it, return and whether on seeing her debilitated physique at that time, covered over as it is likely to be by yellow golden patches, mistake her for some other lady and proceed elsewhere. Here, however, the psychological insight of the poet is to be admired The ardent love of the lady-love for

her hero, the absolute confidence she has placed on his faithfulness and fidelity, the disappointment that is to come in proportion to the trust placed on him when she finds him indifferent, the change in her constitution that is likely to be the result of such disappointment and kindred things have been very ably portrayed in this poem. It is these delicate touches that endear our hearts to the versatile genius and the worldly wisdom of the Sangam celebrities.

பெற்றவழி மலியினும்

When the lady-love is full of joy on being able to meet her partner without let or hindrance.

வருந்தொழிற் கருமை வாயில்கூறினும்

When the maid-companion recounts to her mistress the very many obstacles that were in the way of her lover's frequent and uninterrupted visits to her.

கூறியவாயில் கொள்ளாக்காலையும்

When the lady-love declines to respect the words of her maid-companion who holds a brief for the hero and defends his case with a view to press her mistress to receive the hero affectionately.

மனைப்பட்டுக் கலங்கிச் சிதைந்தவழித் தோழிக்கு
நினைத்தல் சான்ற அருமறை யுயிர்த்தலும்

When the lady-love confides to her maid her secret undertakings being awfully worried by the numerous restraints placed on her movements as a result of suspicion (hence in the absence of any worry the heroine will not reveal anything. Iḷampūraṇar).

Here Iḷampūraṇar observes as follows :—In the twelve places enumerated, the lady-love will confide everything to her maid only if she is under restraint and is not free to move about owing to the suspicion entertained towards her by her mother. When, however, she is at large and free to move about, she has fair chances of meeting him and hence she would not speak out her mind. Further it is not to be understood that all these twelve together will be observable in anyone individual. These are considered to be the usual places or occasions when any lady-love will be tempted to speak out.

..................கூந்த லெஞ்சாது நனிபற்றி
விரன்முறை சுற்றி மோக்கலு மோந்தனன்
நறாஅ வவிழ்ந்தன்ன வென்மெல்விரற் போதுகொண்டு
செறாஅச் செங்கண் புதைய வைத்துப்
பறாஅக் குருகி னுயிர்த்தலு முயிர்த்தனன்
தொய்யி லிளமுலை யினிய தைவந்து
தொய்யலந் தடக்கையின் வீழ்பிடி யளிக்கும்
மையல் யானையின் மருட்டலு மருட்டினன்
அதனால் ;
அல்லல் களைந்தனன் தோழி நந்நக
ரருங்கடி நீவாமை கூறினன். றென
நின்னொடு சூழ்வ றோழி நயம்புரிந்
தின்னது செய்தா ளிவளென
மன்னா வுலகத்து மன்னுவது புரைமே. (கலித். 54)

The hero caught hold of my tresses and after winding round it a flower-wreath smelled the same. Nay he did even more. He lifted my hand with fingers as soft as the Naṟavam or the Saffron-flower and pressing it in his eyes, breathed hard as the bellows of a black-smith's furnace. He then touched gently my tender breasts ornamented with scented saffron-paste and with the same hand touched my whole frame like a passionate and loving elephant that tries to please its mate. Thus I am now free from the anxiety that troubled me. Hence my dear maid, if you would but kindly reveal to my foster-mother who is after all your mother that the heroine had secured a partner of her own choice and had done only what a chaste girl should do, you would be rendering me the greatest service. If however you would not do so, we will attain fame which is the one thing that outlives us and that will last for ever in a transient and unstable world. Herein we have the anxiety of the heroine, the revealment of her clandestine union and her determination to die with honour in case she is not permitted to have the lover of her choice.

உயிராக் காலத்துயிர்த்தலும்

When in the absence of anyone who would speak for her and ventilate her grievances the lady-herself attempts or dares to speak to the hero in person.

வேற்று வரைவுநேரின் அது மாற்றுதற் கண்ணும்

When the lady attempts to divert the attention of her parents, who being ignorant of what actually transpired, try to to get her married to a person other than the one with whom she had her clandestine union as such a procedure if effected will lead to her death and create a slur or blemish on her chasity.

> " அன்னை வாழி வேண்டன்னை புன்னை
> பொன்னிறம் புரியும் பூக்கெழு துறைவனை
> யென்னை யென்று மியாமே யிவ்வூர்
> பிறிதொன் றாகக் கூறு
> மாங்கு மாக்குமோ வாழியபாலே." (ஐங்குறு. 110)

" My dear maid, while I claim the chief of the shores full of flowers of golden hue as my Lord, this place will talk otherwise I do not know what destiny has really in store for me."

> " பலவிற் சேர்ந்த பழமா ரினக்கலை
> சிலைவிற் கானவன் செந்தொடை வெரீஇச்
> செருவுறு குதிரையிற் பொங்கிச் சாரல்
> இருவெதிர் நீடமை தயங்கப் பாயும்
> பெருவரை யடுக்கத்துக கிழவ னென்றும்
> அன்றை யன்ன நட்பினன்
> புதுவோர்த்தம்ம விவ் வழுங்கலூரே." (குறுந். 385)

The chief of the hilly tract where the male monkeys which ate Jack fruits to their hearts' content dreading the unerring shafts of the forester with his bow made of the Silai wood, pounce like the prancing fighting horse on the long bamboos, causing the same to move up and down, is constant in his affection and love for me and I perceive no change of heart in him while this place is full of rumours regarding people who have come here to win my hand ; this is really surprising *i. e.* people other than my hero have come here to marry me

நெறிப்படு நாட்டத்து நிகழ்ந்தவை மறைப்பினும்

When the lady tries to conceal from her maid or her parents some of the symptoms which may arise as a result of her ardent love for the hero.

"துறைவன் றுறந்தெனத் துறையிருந் தழுத வென்
மம்மர் வாண்முக நோக்கி யன்னைநி
னவலமுரை யென்றனளே கடலென்
பஞ்சாய்ப் பாவை கொண்டு
வண்டலஞ் சிறுமலை சிதைத்த தென்றேனே."

I kept weeping being unable to bear the separation of my lord when perceiving my troubled and anxious face, my mother asked what ailed me. I simply told her that the waves of the sea washed away my house of sand as well as the doll I was playing with Here we see the lady-love concealing her love affair.

பொறியின் யாத்த புணர்ச்சி நோக்கி
யொருமைக் கேண்மையி னுறுகுறை தெளிந்தோள்
அருமை சான்ற நாலிரண்டு வகையிற்
பெருமை சான்ற வியல்பின் கண்ணும்

When the lady-love, while being approached by her maid with a plea on behalf of the hero, recollects her former providential union and boasts herself on her purity and modesty which have stood unbroken even when the hero tried to win her consent for the union through the eight modes or preliminaries beginning with the touching of her body,

"அனையன பல பாராட்டிப் பையென
வலையர் போலச் சோர்பத னொற்றியென்
னெஞ்சு நெகிழ்ந்த செவ்விகா ணூஉப்
புலையர் போலப் புன்க ணோக்கித்
தொழலுந் தொழுதான் றொடலுந் தொட்டான்
காழ்வரை நில்லாக் கடுங்களிறன்னோன்
றொழூஉந் தொடூஉ மவன்றன்மை
யேழைத் தன்மையோ வில்லை தோழீ." (கலித். 55)

These are the words of the heroine spoken to her maid. She says here:—The hero praised my features and immediately after, on watching carefully the loss or decline of my mental strength just like the hunter who waits for the exhaustion of the animal he hunts after, bowed before me and touched me; nay, he who resembled the elephant in rut evading the strong iron-hook of the mahout, will not scruple to bow before me a number of

times and touch me frequently. Hence I did consider that he is a fool or tactless person. Even then I successfully preserved my modesty.

In the above lines all the eight preliminaries above referred to have been well—illustrated. From the word "பாராட்டி" we see the feigned praise bestowed on the lady, the words. "நெஞ்சு நெகிழ்ந்து" etc. we learn of the union that took place. புலையர்போல நோக்கி etc., the protracted longing or pining for love, தொழுதும் etc., reaching the place fixed for their union, தொடலும் தொட்டான்- the hero touching the body, and other things.

Some however take these eight to be the following :—

"இளமையும் வனப்பு மில்லொடு வரவும்
வளமையும் தறுகணும் வரம்பில் கல்வியும்
தேசத் தமைதியும் மாசில் சூழ்ச்சியும்" etc.

But Nachinārkiniyar refutes this. Further this commentator refutes also the interpretation of Iḷampūraṇar. Iḷampūraṇar takes these eight to correspond to the eight kinds of physical sensations or expressions of feeling *viz.*

"முட்டுவயிற் கழறன் முனிவுமெய்ந் நிறுத்தல்" etc.
(மெய்ப். 23)

Nachinārkiniyar writes. If this interpretation is accepted that will tantamount to our agreement that physical expressions may also be treated while conversation or speeches are in progress and there will arise the need for bringing in or referring to the various other expressions besides the eight detailed above. Hence he wouid not accept this view.

பொய்தலை யடுத்த மடலின் கண்ணும்

When the lady pooh poohs and derides the hero's resolve to mount the horse improvised from the palm-leaf, (on such occasions the lady-love will not dare to proceed to their common meeting place. Iḷampūraṇar.)

"வெள்ளாங் குருகின் பிள்ளையும் பலவே
யவையினும் பலவே சிறுகருங் காக்கை
யவையினு மவையினும் பலவே குவிமட
லோங்கிரும் பெண்ணை மீமிசைத் தொடுத்த
தூங்கணாங் குரீஇக் கூட்டுள சினையே."

These lines have been quoted by Nakkīrar in his commentary on Iṟaiyaṉār agapporuḷ to illustrate the effort made by the lady-love to dissuade the hero from his above resolve reminding him of the pity or commisseration a noble hero should possess for the lives of others especially speechless young birds. The idea is that if the hero, wants to mount the palm-leaf horse, he could not but cut away the leaves of the palm tree and when once these trees are divested of their broad leaves, they will automatically cease to be the abode of birds like the Krauncha, Koel etc.; nay in the very process of cutting them there is a possibility of many eggs being destroyed. Hence the lady thinks that her hero will change his mind if he is reminded of this rash and uncharitable act. The same sentiment we find also in the following lines of Tirukkōvaiyār.

If however you the noble hero who is to look after the safety of all are bent upon destroying the birds both male and female and their eggs and mounting the palm leaf horse, I do not know what to say of your kindness and consideration for others,

கையறு தோழி கண்ணீர் துடைப்பினும்

When the maid consoles her mistress and wipes off her flowing tears.

யாமெங் காமந் தாங்கவுந் தாந்தங்
கெழுதகைமையி னழுதன தோழி
கன்றாற்றுப் படுத்த புன்றலைச் சிறாஅர்
மன்ற வேங்கை மலர்பத நோக்கி
யேறாதிட்ட வேமப் பூசல்
விண்டோய் விடரகத் தியம்புங்
குன்றநாடற் கண்ட வெங் கண்ணே. (குறுந். **241**)

These are the words of the lady-love addressed to her maid who entertained doubts as to her mental strength to put up with the pangs of separation from her lover.

"My eyes shed tears of their own accord because of their close affnity to me even when I tried my best to suppress the passion in me, the eyes which have seen the hero who is the lord of the hills where the wild cry of the tiny headed youngsters grazing the cattle on seeing the Vēngai tree blossom forth, with-

out attempting to climb the same, reverberates in the lofty hill-side. It is suggested here that the youngsters did not attempt to climb the tree because they knew that it was haunted by spirits.

It may however be remarked enpassant, that the Vēngai tree played an important part in the Tamil land especially during the clandestine stage of the love affair mentioned in the previous pages and that the mention here by the lady of the blossoming forth of the tree suggests the possibility of the celebration of her wedding with the hero. Kaṇi is one of the names of this tree and it is held to take the role of a foreteller of events. It has been said that the riping of the millet coincided with the flowering of the Vēngai tree and when once the millet ripens there will be no more need to keep watch over it. So then the clandestine love affair will also ripe along with the millet as afterwards the lady-love will not be easily available to the hero.

Vēngai (Felis) is a tree of the Kuṟinji tract. Among the many customs of the hill folk we find that marrying when the Vēngai tree blossoms forth is one.

"வேங்கை விரிவிட நோக்கி
வீங்கிறைப் பணைத்தோள் வரைந்தனன் கொளற்கே."

(கலித். 38)

"மன்றல் வேங்கைக் கீழிருந்து
மணநயந் தனனம் மலைகிழ வோற்கே." (கலித். 41)

"புனவேங்கைத் தாதுறைக்கும் பொன்னறை முன்றி
னனவிற் புணர்ச்சி நடக்குமா மன்றோ."

These lines are instances in point. In Kuruntogai we have the line:

"ஓங்கல் வெற்ப
வேங்கை கமழுமெஞ் சிறுகுடி
யாங்கறிந் தனையோ நோகோ யானே." (குறுந், 358)

The lady-love here feels greatly worried at the approach of her hero during night time feeling his way through the thicket but recognising however her residence through the sweet smell of the blossoming Vēngai flower. Here too we may see the

hint given by the lady-love to the hero, that the Vēngai tree had blossomed forth and that, instead of his clandestine approaches, he may take to marry her publicly, the marriages in the hill tract being generally celebrated during the flowering season of that tree.

வெறியாட் டிடத்து வெருவின் கண்ணும்

When the lady dreads the attempt of her parents to probe into the cause of her daughter's malady by invoking Vēlan or the priest and celebrate the Vēṟiyāṭṭu. This dread is the result of her apprehension that the hero, who already showed some indifference, will, when he found out that her mental worry could be removed by such celebrations extend his period of separation from her.

> "பனிவரை நிவந்த பயங்கெழு கவாஅற்
> றுனியில் கொள்கையொ டவர் நமக்குவந்த." (Aham.98)

The mother is quite unaware of the fact that my anxiety will vanish immediately on my embracing the hero of my choice and seeing the bangles in my hand become loose, is much worried. She has conferred with the elderly women, consulted augurs by spreading rice and other grains and has been convinced that my present affliction is due to Murugan, the hill deity. With this conviction she has offered prayers to God to the accompaniment of sweet music. Pandal is duly erected and flowers and festoons are hung. Vēlan the officiating priest is propitiated and Veṟiyāṭṭu is in progress. If, however, as a result of this function I do not get back my former beauty and grace this is sure to produce calumny and reproach; on the other hand, if Murugan accepts the offering and restores to me my former beauty and grace, the hero will think that my love was directed in some other channel and was not genuine and I will be forced to give up my life as I would hardly brook to be reproached by my friends and relatives as one who had lost her modesty and chastity.

குறிவழி யொப்புமை மருடற் கண்ணும்

When the lady gets perplexed as a result of having mistaken some sporadic sounds caused by nature for the signals which her lover promised to make in order to effect a meeting between

them. Here too, the lady love will not proceed to the place of meeting. The following passage from Irayanār Agapporuḷ will be read here with advantage.

"தலைவன் இரவுக்குறிவந்து ஒழுகா நின்றகாலத்து ஒருநாள் தலைமகன் செல்லாமே அவனாற் செய்யப்படுங் குறிப்புக்கள் தாமே வெளிப்பட்டன. அவை புன்னைக்காய் நீரில்விடுதலும், புள்ளெழுப்புதலுமெனவிவை அவை வேறாறு நிகழுமாறு, புன்னைக்காய் மூக்கூழ்த்தும் விழும். வளி எறியவும் விழும், புள் துளக்கவும் விழும். புள் எழுமிடத்து வெருவியும் எழும். வேற்றுப்புள் வரவும் எழும். இவைகண்டு இவனான் ஆயினவெனக்கொண்டு போந்து அவ்விடம் புகுந்து அவனின்மை உணர்ந்து போந்து மனையகம் புக்கபின்னை அவன் வந்து அக்குறிசெய்யும்; செய்தக்கால் இரண்டாவது கொண்டுபோகல் ஆகாதன்றே, என்னை? சிறிது முன்னாகப் போனான்றே. அக்கை புடைபெயராமைப் போகின்றாரென்று உற்றார் பின் நின்று ஆராய்தல் என்பது."

During the course of the nocturnal visits of the lover to the lady-love, it happened on one occasion that even in the absence of the lover, the signals he used to make, occurred of their own accord. These are the throwing of the Punnai seeds in water or scaring or driving away the feathered kind. But the Punnai seeds may wither owing to over-ripeness, due to heavy wind or gale or being moved or disturbed by birds. The birds too may rise up in fright, or because of the advent of some strange birds. The lady-love will occasionally mistake these signals for the real ones of her lover, and after a while, finding that the hero had nothing to do with them return home mentally worried. The hero, however, will go there and make these signs, when, however, the lady could not proceed, as her hastening to the spot immediately after her first visit to that place will create suspicion in the minds of her parents and relations.

"அணிகடற் றண்சேர்ப்பன் றேர்ப்பரிமா பூண்ட
மணியரவ மென்றெழுந்து போந்தேன்—கணிவிரும்பு
புள்ளரவங் கேட்டுப் பெயர்ந்தேன் ஒளியிழாய்
உள்ளுருகு நெஞ்சினேன் யான்." (ஐந்திணையைம். 60)

Oh dear maid well-adorned with bright ornaments. I went about on hearing a sound taking that to be the sound of the bells tied to the horse drawing the chariot of my lord, the chief of the

sea-side or Neydal but what was my astonishment and mental grief when I found that the sound was caused by the birds perching on the Vēngai tree.

வரைவுதலைவரினும்

When the hero makes a sustained attempt at effecting a marriage with her before or after the publicity of their clandestine union.

நன்று டலைவரு மெல்லை நமர்மலைச்
தன்னுண்டாக தாங்குவா ரென்றோற்றனர் கொல்!
புனவேங்கைத் தாதுறைக்கும் பொன்னறை முன்றில்
நனவிற் புணர்ச்சி நடக்குமா மன்றோ
நனவிற் புணர்ச்சி நடக்கலு மாங்கே
கனவிற் புணர்ச்சி கடிதுயா மன்றோ. (கலித். 39)

What are the peculiar austerities performed by those who are able to put up with the delay and patiently wait till the day of the actual marriage? Now that the Vēngai on the hill side had put forth flowers, public marriage and real union will not be far off and we can speak derisively and even condemn the period of expectation when I was forced simply to dream of a union with him.

களவறிவுறினும்

When the hero visits his lady-love publicly and is observed by the inmates of the place.

யாங்காகுவமோ வணிநுதற் குறுமகள்
தேம்படு சாரற் சிறுதினைப் பெருங்குரல்
செவ்வாய்ப் பைங்கிளி கவர நீமற்
றெவ்வாய்ச் சென்றனை யவணெனக் கூறி
யன்னை யானாள் கழற முன்னின்
றருவி யார்க்கும் பெருவரை நாடனை
யறியலு மறியேன் காண்டலு மிலனே
வெதிர்புனை தட்டையேன் மலர்பூக கொய்து
சுனைபாய்ந் தாடிற்று மிலனென நினைவிலை
பொய்ய லந்தோ வாய்த்தனை யது கேட்டுத்
தலை யிறைஞ்சினளே யன்னை
செலவொழிந் தனையா லளியைநீ புனத்தே. (நற். 147)

My dear lady. I pity you and your ignorance. When your mother asked you where you went without chasing the red-beaked parrots which knocked away the millet sheaves that grew on the hill-side and persistently questioned you, you got frightened and in your fright have spoken the truth and revealed to her your clandestine affair without denying all knowledge of the hero of the hill-side, *i.e.* your having seen him, and plucked flowers with him and bathed in the hill-pool. Thereon mother grew angry and dropped down her head in shame and humiliation on the slur and the scandal that has come to the family. Now the result of it all is, you have no more chance of going to the millet farm and meeting your hero.

தமர் தற்காத்த காரண மருங்கினும்

When on coming to know the real facts, the parents and other relatives decide to restrain the movements of their daughter; the bloom perceivable in the eyes and the face of the lady, her mental uneasiness and the scandal spread by the neighbours about her movements are so many reasons for the suspicion entertained by the girl's mother and relatives.

> பெரு நீரழுவத் தெந்தை தந்த
> கொழுமீ னுணங்கற் படுபுள் ளோப்பி
> யெக்கர்ப் புன்னை யின்னிழ லசைஇச்
> செக்கர் ஞெண்டின் குண்டளை கெண்டி
> ஞாழ லோங்குசினைத் தொடுத்த கொடுங்கழித்
> தாழை வீழ்கயிற் றூச றூங்கிக்
> கொண்ட லிடுமணற் குரவை முனையின்
> வெண்டலைப் புணரி யாயமொ டாடி
> மணிப்பூம் பைந்தழை தைஇ யணித்தகப்
> பல்பூங் கான லல்கினம் வருதல்
> கௌவை நல்லணங் குற்ற விவ்வூர்க்
> கொடிதறி பெண்டிர் சொற்கொண் டன்னை
> கடிகொண் டனளே தோழி பெருந்துறை
> யெல்லையு மிரவு மென்னாது கல்லென
> வலவ னாய்ந்த வண்பரி
> நிலவுமணற் கொட்குமோர் தேருண்டெனவே. (அகம். 20)

Here we have a fine description of the sports and pastimes of a girl of the fisherman caste.

The maid tells the lady-love as follows:— We watch and keep guard over the dried and salted fish caught by our parents chasing away the birds that hover round to eat them and take shelter under the shade of the Punnaga tree. (Mastwood)

Then we dig holes in the sea-side to meddle and play with the lobsters and amuse ourselves by swinging to and fro in the swing prepared on the Gnaḻāl and the Tāḻai and mix in the Kuṟavai dance. If, however, we get tired or sick of this we take our plunge in the company of our friends in the white-foamed sea, attire ourselves with the dress improvised from leaves and stay in the forest groves. These acts of ours have created suspicion in the minds of those near and dear to us and scandal has already started.

> " தன்குறி தள்ளிய தெருளாக்காலை
> வந்தனன் பெயர்ந்த வறுங்களம் நோக்கித்
> தன்பிழைப்பாகத் தழீஇத் தேறலும்."

When the lady-love takes upon herself the blame for not having tried to direct the hero to meet her in the proper way through proper signals, although the hero who was all along ignorant of the fact that his lady-love was kept under strict guard, was really to be blamed for not having followed the events carefully:

> " வாணடந்தன்ன வழக்கருங் கவலை
> யுள்ளுநருட்கும் கல்லடர்ச் சிறுநெறி
> யருள்புரி நெஞ்சமோ டெஃகுதுணையாக
> வந்தோன் கொடியனுமல்லன் றந்த
> நீதவ றுடையையுமல்லை நின்வயி
> னானா வரும் படர் செய்த
> யானே தோழி தவறுடை யேனே." (அகம். 72)

I cannot call him cruel, he, who full of consideration for me and with no other aid but the Jāvelin he held in his hand traversed the narrow by-path studded with stones and practically deserted, as walking on them would resemble the walk on the pointed edge of a sword, nor can I attribute any evil motive to you who have been so kind in introducing him to me. It is I who am responsible for all these mishaps and I have to blame only myself.

வழுவின்றி நிலைஇய வியற்படு பொருளினும்

When the lady-love refutes the charges brought on her lover by her maid companion, and at the same time talks dubiously and hints slightly on the undesirable act of the hero in having gone astray from the path of virtue, this being according to the subjective themes in Tamil literature usual among women in the course of their dealings.

> "அடும்பமல் நெடுங்கொடி யுள்புதைந் தொளிப்ப
> வெண்மணல் விரிக்குந் தண்ணந் துறைவன்
> கொடிய னாயினு மாக
> வவனே தோழி யென்னுயிர் காவலனே." (ஐங்குறு.)

Granted that my hero who is the chief of the sea-shore, where the Adambu creeper lies hidden in lofty sand heaps is cruel, I tell you, even then, he is the saviour of my life and my life partner. Here we see the lady-love, while refuting the aspersion cast on her lord, skilfully hinting at the indifference of her hero towards her. Of course no concubinage or any thing like that is contemplated here as the hero parts from her lady love in search of Parattayar only in the Karpu stage, but her suspicion simply shows the womanish nature in her, which leads her to think that he might have gone astray.

> பொழுது மாறும் புரைவது அன்மையின்
> அழிவுதலை வந்த சிந்தைக் கண்ணும்.

When the lady-love begins to ponder over the possibility of meeting her lover often worried by the obstacles that lay in his way who will all the while be trying to reach her.

> "கொடுவரி வேங்கை யிளைத்துக் கோட்பட்டு
> மடிசெவி வேழ மிரிய—வடியோசை
> யஞ்சியொ துங்கு மதருள்ளி யாரிருட்
> டுஞ்சா சுடர்த்தொடி கண்." (ஐந்திணையைம். 16)

My lady will not sleep because of the constant thought directed on the forest path where the elephant with folded ears, which narrowly escaped from the clutches of the tiger walks slowly, lest the sound of its footsteps should be heard by it.

காமஞ் சிறப்பினும்

When the lady-love's passion for the hero increases and reaches its perfection.

> " நள்ளென் றன்றே யாமஞ் சொல்லவிந்
> தினிதடங் கினரே மாக்கண்—முனிவின்றி
> நனந்தலை யுலகமுந் துஞ்சு
> மோர்யான் மன்ற துஞ்சாதேனே." (குறுந். 6)

It is mid-night. Silence reigns everywhere and everyone is asleep. Why, the whole world is sleeping; I am the only one who is sleepless.

> 'கொடுந் தாளலவ குறையா னிரப்பேம்
> ஒடுங்கா வொலிகடற் சேர்ப்ப—னெடுந்தேர்
> கடந்த வழியையெங் கண்ணாரக் காண
> நடந்து சிதையாதி நீ.' (ஐந்திணையைம். 42)

Oh crab with bent legs! here is my earnest request to you, do not efface the wheel track of the chariot ridden by my lord, the chief of the sea-shore; let me be enabled to see its trace.

அவன் அளிசிறப்பினும்

When as a result of the development of the love-passion perceivable in the lady, the hero's consideration for her improves in degree and quality.

> சேணோன் மாட்டிய நறும்புகை ஞெகிழி
> வானமீனின் வயின்வயி னிமைக்கும்
> ஓங்கு மலைநாடன் சாந்துபுல ரகல
> முள்ளி னுண்ணோய் மல்கும்
> புல்லின் மாய்வ தெவன்கொ லன்னாய். (குறுந். 150)

When I think of the sandal-smeared chest of my hero of the hills where the sweet-smelling fire-brand lit by the forester in his high loft shines like the twinkling stars, my passion in me increases but the moment I hug it, it dies out. What can be the reason for this?

ஏமஞ்சான்ற வுவகைக் கண்ணும்

When the lady-love is mightily pleased on the complete felicity she is able to enjoy as a consequence of the uninterrupted visits of her lover.

நோயலைக் கலங்கிய மதனழி பொழுதிற்
காமஞ் செப்ப லாண்மகற் கமையும்
யானென், பெண்மைதட்ப நுண்ணிதிற் றாங்கிக
கைகவல் கம்மியன் கவின்பெறக் கழாஅ
மண்ணாப் பசுமுத் தேய்ப்பக் குவியிணர்ப்
புன்னை யரும்பிய புலவுநீர்ச் சேர்ப்ப
னென்ன மகன்கொ றோழி தன்வயி
னார்வ முடைய ராகிய
மார்பணங் குறுநரை யறியா தோனே." (நற். 94)

It is the duty of the hero to alleviate my distress while I am in the pangs of love-passion, but the hero never discharged this his duty by staying near me and relieving my mental worry. Hence I have been put to the painful necessity of hiding the visible signs of my mental felicity observable in my physical frame, as a result of my clandestine union with him as the unwashed pearl is made to appear dull and void of brightness. I for one could not admire the manliness of the chief of the sea-shore where the buds of the Punnai full of stench and foul smell, blossom forth by the touch of the sea-water and begin to smell fragrantly. The lady-love is all ecstasy here, but at the same time desires to have the wedding celebrated soon, so that she and her hero could enjoy without any fear or sense of reserve. Further a public wedding will absolve them of any sin that might have got attached to them in the course of their furtive love.

In some of the places in the thirty-six above detailed the heroine is likely to wax eloquent over her constancy of love and remark on the indifference of the lover.

Iḷampūraṇar gives the gist of the above sūtram as follows:—

From "மறைந்தவர்க் காண்டல்" up to "பழிதீர் முறுவல் சிறிதே தோற்றல்" we have the six different acts of the love-stricken lady; From " கைப்பட்டுக் கலங்கல் up to கூறிய வாயில் கொள்ளாக்காலை" we see the heroine kept under strict guard in the house premises revealing what transpired during the clandestine stage of her

love affair and stating the possibility of losing her life in case she did not speak out her feelings ; From "வேற்றுவரைவு வரின் up to தமர்தற்காத்த காரணப் பக்கம்", we see that the hero is likely to misconstrue or mistake the signs made by her thus leaving the heroine to pine for love and that, however. she would free herself from anxiety on seeing him ; From "வழுவின்றி நிலைஇய etc. up to ஏமஞ்சான்ற உவகை" we see the lady-love harp upon her constancy and at the same time pass remarks on the undesirable indifference of the hero, due perhaps to many stray undertakings. (அவன்வயிற் பரத்தமை). In all these 36 places the lady-love will speak out.

Sūtra 112

> வரைவிடை வைத்தகாலத்து வருந்தினும்
> வரையா நாளிடை வந்தோன் முட்டினும்
> உரையெனத் தோழிக் குரைத்தக் கண்ணும்
> தானே கூறுங் காலமு முளவே.

In this sūtra we find certain other places when the lady-love speaks out the feelings in her heart. (1) When in spite of the decision to get married, the hero parts from her to earn wealth as an indispensable preliminary to the life of a house-holder and in consequence the lady feels the pangs of separation In such cases the lady will voluntarily speak to the maid even when the latter remains silent without questioning her, as during the clandestine stage of their love affair the hero does not pause to console the lady, prior to his departure. (Nachinārkiniyar)

Iḷampuraṇar, comments as follows :—

When the hero, who had the providential union with the lady-love abruptly departs after informing the exact time he had fixed for the public wedding, without attempting to approach the lady through the medium of the maid, the lady-love will try her best to conceal any signs or symptoms that will lead her maid to suspect what transpired and patiently put up with the pangs of separation till the day of his arrival ;

(2) There will arise occasions when the hero who pays secret visits to the lady-love is surprised by the lady-love's relatives.

(3) Sometimes the hero himself will persuade the lady-love to inform her maid of their clandestine union.

In all these places the lady-love will voluntarily speak out.

வரைவிடை வைத்தகாலத்து வருந்தினும்.

> புனவன் றுடவைப் பொன்போற் சிறுதினைக்
> கடியுண் கடவுட் கிட்ட செழுங்குரல்
> அறியா துண்ட மஞ்ஞை யாடுமகள்
> வெறியுறு வனப்பின் வெய்துற்று நடுங்கும்
> சூர்மலை நாடன் கேண்மை
> நீர்மலி கண்ணொடு நினைப்பாகின்றே. (குறுந். 105)

I have simply to reflect with tears in my eyes on the love and the friendship of the hero of the hill-side, the abode of the evil spirits, where the pea-cock, which unwittingly ate the ripe sheaves of the tiny-millet of the Kuṟava's field, which was put up as an offering to the deity, trembled like the Dēvarātti or the priestess taking to the Veṟiyāṭṭu, which in spite of its attractive nature, nevertheless generates fright or awe in the minds of the beholders.

வரையா நாளிடை வந்தோன் முட்டியவழித் தலைவி கூறியது.

> தாழை குருகீனுந் தண்ணந் துறைவனை
> மாழைமா னோக்கின் மடமொழி—நூழை
> நுழையு மடமகன் யார்கொ லென்றன்னை
> புழையு மடைத்தாள் கதவு.

My mother surprised my lord the chief of the sea-side where the ducks give birth to young ones near the Tāḻai and at once questioning me as to who was it that dared to trespass, banged the doors after him taking care to shut up even the small interstices in it.

உரையெனத் தோழிக் குரைத்தற் கண்ணும்

When on hearing that she was to be married to some stranger the lady entreats her female companion to inform the parents straightway what actually transpired between her and the hero, and how their union took place and to acquaint the hero with the mental agony to which she has been subjected.

> என்னைகொ றோழி யவர்கண்ணு நன்கில்லை
> யன்னை முகனு மதுவாகும்—பொன்னலர்
> புன்னையம் பூங்கானற் சேர்ப்பனைத் தக்கதோ
> ரின்னல்ல தில் லென்றுரை. (ஐந்திணை எழுபது 58)

My dear maid, the hero does not seem to be bent on expediting the marriage, the foster-mother is very unkind and cruel as she seems to have some inkling of the clandestine love affair. Under the circumstance it is your duty to remind the hero that it does not become him to postpone the wedding any longer and that I have no one on whom I could rely for help and support excepting himself.

Sūtra 113

'உயிரினுஞ் சிறந்தன்று நாணே நாணினுஞ்
செயிர்தீர் காட்சிக் கற்புச்சிறந் தன்றெனத்
தொல்லோர் கிளவி புல்லிய நெஞ்சமொடு
காமக்கிழவ னுள்வழிப் படினும்
தாவி னன்மொழி கிழவி கிளப்பினு
மாவகை பிறவுந் தோன்றுமன் பொருளே.'

Modesty in women is considered more sacred and valuable than life and unsullied chastity or virtue is held more sacred than even this modesty. At times the lady overwhelmed by love passion used to transcend the limits of these qualities and betake herself voluntarily to the place where her lover lives or stays or often express her willingness to do so. These acts are no doubt permitted though they are regarded as not very decent or dignified.

மள்ளர் குழீஇய விழவி னானு
மகளிர் தழீஇய துணங்கை யானும்
யாண்டுங் காணேன் மாண்டக் கோனை
யானுமோ ராடுகள மகளே யென்கைக்
கோடீ ரிலங்குவளை நெகிழ்த்த
பீடுகெழு குரிசிலு மோராடுகள மகனே. (குறுந். 31)

This stanza in Kurunthogai has been cited to illustrate the heroine's confession of her clandestine union to her maid when she heard that some one other than the hero who captivated her heart was making efforts to marry her. Here however this serves to illustrate the dashing effort of the heroine to proceed voluntarily to her lover being unable to put up with the love passion. She says. "In spite of my vigorous and repeated searches in various places, especially in the place of festival where heroes assemble, and in the tuṇangai dance undertaken in the company

of women, I am not able to find out my lover. I am myself a dancer and the hero or the chief who is responsible for the slipping of my conch bangles is also a dancer ".

The festival referred to here is the one in which heroes and valiant fighters resort to mock-fights in order to show to the public their relative merits. Tuṇangai dance is also known as the Singikkūttu. This is done generally by women in the company of a hero who is after their hearts.

" அருங்கடி யன்னை காவ னீவிப்
பெருங்கடை யிறந்து மன்றம்போகிப்
பகலே பலருங் காண வாய்விட்
டகல்வயற் படப்பை யவனூர் வினவிச்
சென்மோ வாழி தோழி பன்னாட்
கருவி வானம் பெய்யா தாயினும்
அருவி யார்க்குமயர்ந்திகழ் சிலம்பின்
வான்றோய் மாமலை நாடனைச்
சான்றோ யல்லை யென்றனம் வாற்கே." (நற். 365)

These lines are addressed by the heroine to the maid. My dear maid! what if we break through the mother's guard over us, cross our house-limit, proceed to the public place and in the knowledge of all, openly bawl out entreating the public to let me know where my hero is staying in order to tell him plainly that he has absolutely no claim to be styled as a righteous person or hero, he who is the lord of the hilly part where even in the absence of rain, the pools and lakes will ever be full of water.

Here we see the lady in the excess of love passion exceeding the bounds of modesty and addressing her maid.

கோடி ரிலங்குவளை நெகிழ நாடொறும்
பாடிய கலுழுங் கண்ணொடு புலம்பி
யீங்கிவ ணுறைதலு முய்குவ மாங்கே
யெழுவினி வாழி நெஞ்சே முனாஅது
குல்லைக் கண்ணி வடுகர் முனையது
வல்வேற் கட்டி நன்னாட் டும்பர்
மொழிபெயர் தேஎத் தராயினும்
வழிவிடல் சூழ்ந்திசி னவருடை நாட்டே (குறுந். 11)

My mind ! fare thee well ! I have resolved to proceed to the place where my hero is, even if it is beyond the Vaḍuganadū which belongs to Kaṭṭi the weilder of many Jāvelıns or spears and is situated in a region with a quite dıfferent language than ours. So, please rise up ; I am sure by so doing we can put an end to our present wretched state in which we are forced to weep and pine for love, the bangles in our hands automatically slipping down one by one consequent on the debilitated health of mine. The Vaḍuganādu referred to here was the part of the territory which bordered on the north of the Vengadam hills. Beyond that Telugu was spoken and not Tamil.

Sūtra 114

நாற்றமுந் தோற்றமு மொழுக்கமு முண்டியும்
செய்வினை மறைப்பினும் செலவினும் பயில்வினும்
புணர்ச்சி யெதிர்ப்பா டுள்ளுறுத்து வரூஉ
முணர்ச்சி யேழினு முணர்ந்த பின்றை
மெய்யினும் பொய்யினும் வழிநிலை பிழையாது
பல்வேறு கவர்பொரு ணாட்டத் தானுங்
குறையுறற் கெதிரிய கிழவனை மறையுறப்
பெருமையிற் பெயர்ப்பினு முலகுரைத் தொழிப்பினு
மருமையி னகற்சியு மவளறி வுறுத்துப்
பின்வா வென்றலும் பேதைமை யூட்டலும்
முன்னுறு புணர்ச்சி முறைநிறுத் துரைத்தலு
மஞ்சியச் சுறுத்தலு முரைத்துழிக் கூட்டமோ
டெஞ்சாது கிளந்த விருநான்கு கிளவியும்
வந்த கிழவனை மாயஞ் செப்பிப்
பொறுத்த காரணங் குறித்த காலையும்
புணர்ந்தபி னவன்வயின் வணங்கற் கண்ணும்
குறைந்தவட் படரினு மறைந்தவ ளருகத்
தன்னொடு மவளொடு முதன்மூன் றளைஇப்
பின்னிலை நிகழும் பல்வேறு மருங்கினு
நன்னயம் பெற்றுழி நயம்புரி யிடத்தினு
மெண்ணரும் பன்னகை கண்ணிய வகையினு
புணர்ச்சி வேண்டினும் வேண்டாப் பிரிவினும்
வேளாண் பெருநெறி வேண்டிய விடத்தும்
புணர்ந்துழி யுணர்ந்த வறிமடச் சிறப்பினு
மோம்படைக் கிளவிப் பாங்கின் கண்ணும்

செங்கடு மொழியாற் சிதைவுடைத் தாயினு
மென்புநெகப் பிரிந்தோள் வழிச்சென்று கடைஇ
யன்புதலை யடுத்த வன்புறைக் கண்ணு
மாற்றது தீமை யறிவுறு கலக்கமுங்
காப்பின் கடுமை கையற வரினுங்
களனும் பொழுதும் வரைநிலை விலக்கிக்
காதன் மிகுதி யுளப்படப் பிறவு
நாடு மூரு மில்லுங் குடியும்
பிறப்புஞ் சிறப்பு மிறப்ப நோக்கி
யவன்வயிற் றோன்றிய கிளவியொடு தொகைஇ
யனைநிலை வகையான் வரைதல் வேண்டினும்
ஐயச் செய்கை தாய்க்கெதிர் மறுத்துப்
பொய்யென மாற்றி மெய்வழிக் கொடுப்பினு
மவன் விலங்குறினுங் களம்பெறக் காட்டினும்
பிறன் வரைவாயினு மவன் வரைவு மறுப்பினு
முன்னிலை யறனெனப் படுதலென் றிருவகைப்
புரைதீர் கிளவி தாயிடைப் புகுப்பினும்
வரைவுடன் பட்டோற் கடாவல் வேண்டினு
மாங்கதன் றன்மையின் வன்புறை யுளப்படப்
பாங்குற வந்த நாலெட்டு வகையும்
தாங்கருஞ் சிறப்பிற் றோழி மேன.

This important Sūtra comprises all possible places or occasions where and when the maid talks out.

(1) When the maid tries her level best to probe into the secret of the love affair catching the hint from what transpired between them. The able maid infers what happened by closely observing the movements of the lady-love. Seven items are worth noting. They are (1) the fragrant smell of flowers, sandal paste etc., quite unusual on the body of an unmarried girl (2) the intriguing eyes long and whirling in the place of the innocent and plain look usually expected in a young girl and the developed breasts of the girl (3) the distaste or aversion for the usual childish pastimes and games like cooking with sand and the more dignified acts of an elderly girl (4) the non-craving for milk and other drinks or eatables (5) the attempt to hide her actions when questioned by her mates (6) the solitary walk she used to

have instead of the playful rambles in the company of maids, peculiar to young children (7) taking bed in seclusion instead of as usual with the foster-mother.

Through all these seven points the maid will try to convince herself of the union that took place between her mistress and the hero. It is only after this firm conviction that the maid will dare to address her mistress.

(3) " மெய்யினும் பொய்யினும் வழிநிலை பிழையாது
பல்வேறு கவர் பொருணாட்டத்தானும் "

The subtle ways by which the maid manages to extract what transpired between the lovers. For instance, the maid will tell her mistress that she saw an elephant full of wounds caused by arrows and that it was none other than the hero who had been struck by the passionate shaft like the love glances of the lady before her. While however the maid questions the lady as to the reason for the reddened eyes, the lady will reply that the redness was due to a protracted bath she had in a river or lake whereon the maid will express her desire to bathe in the same river or lake which had the peculiar virtue of bringing redness to one's eyes.

பூங்கேச மண்றல் புனையா வெழிலப் புதுமதிகண்
டாங்கே யிகழ்த லருகிய வுண்டி யருஞ்செலவு
நீங்கே காத்த லொரு வயினே யென்றுஞ் சென்றுநிற்றல்
தாங் கேவலமல்ல வந்ததென்னோ விந்தத் தையலுக்கே."

(அம்பிகாபதி)

My lady's hair is sweet smelling with many a perfume, she shines bright without any, external ornaments, she despises or taunts the rising moon, she eats sparsely and little, there is a perceptible change in her behaviour, she tries to hide her actions, last but not least she who ever felt exultant in the company of her maids and associates, now prefers solitude and places herself in a corner separated from us. I fear something has come over her.

Here we have the able inference drawn out by the maid respecting the lady's clandestine love affair from the various features or movements of the lady.

"கண்ணுஞ் சேயரி பரந்தன்று நுதலு
நுண்வியர் பொறித்து வண்டார்க் கும்மே
வாங்கமை மென்றோண் மடந்தை
யாங்காயினள் கொலென்னுமென் னெஞ்சே"

My mind is worried at the change that has come over my mistress. I find the red streaks above her eyes which are generally indicative of mental mirth; small exudation is perceptible in her forehead and her sweet-smelling hair full of flowers has attracted beetles towards her. So I fear something has happened to my lady with shoulders beautiful like the bamboo.

The maid is intelligent enough to infer the union that took place between the lady and the hero.

"ஏனல் காவ லிவளு மல்லள்
மான்வழி வருகுவ னிவனு மல்ல
னரந்தங் கண்ணி யிவனோ டிவளிடைக்
கரந்த வுள்ளமொடு கருதியது பிறிதே
நம்முன் னாணுநர் போலத் தம்முண்
மது மறைந்துண்டோர் மகிழ்ச்சிபோல
வுள்ளத் துள்ளே மகிழ்ப
சொல்லு மாடுப கண்ணி னானே."

I now see that both the hero and the lady are great dissemblers. Guarding the millet and hunting or chasing the deer are mere pretexts as I now see them. Their real intention is to love each other. They affect to be modest and reserved before me but are full of internal mirth, consequent on their realising their mutual love, nay, they talk not by their tongues but by their glances.

குறையுறற் கெதிரிய கிழவனை மறையுறப் பெருமையிற் பெயர்ப்பினும்

When the maid, although she was fully aware of the relationship between the lovers, tries to dissuade him from attempting this union or alliance. pointing out to him the huge disparity between him and the lady with respect to the birth, parentage, wealth and other social status. Here, however, the maid must not be suspected of want of affection or consideration for the hero. She simply dissembles with a view to get at his real mind.

கல்லோங்கு சாரற் கடிபுனங் காத்தோம்பு
நல்கூர்ந்தார் மாட்டு நயந் தொழுகித்—தொல்வந்த
வான்றோய் குடிக்கு வடுச் செய்த றக்கதோ
தேன்றோய்பூங் கண்ணியிர் நீர்.

You are a hero of high birth and status. Does it become you to ally yourself with a poor lady of the hills keeping guard over a millet farm and bring infamy and disgrace to your illustrious line ?

"இவளே கான னண்ணிய காமர் சிறுகுடி
நீனிறப் பெருங்கடல் கலங்க வுள்புக்கு
மீனெறி பரதவர் மகளே
நீயே, நெடுங்கொடி நுடங்கு நியமமூதூர்க்
கடுந்தேர்ச் செல்வன் காதன் மகனே
நிணச் சுறவறுத்த வுணக்கல் வேண்டி
யினப்புள் ளோப்பு மெமக்கு நலனெவனோ
புலவு நாறுதுஞ் செல நின்றீமோ
பெருநீர் விளையுளெஞ் சிறுநல் வாழ்க்கை
நும்மொடு புரைவதோ வன்றே
யெம்ம னோரிற் செம்மலு முடைத்தே. (நற். 45)

My dear hero, the lady who is the object of your passionate love is a girl who comes of the family of fishermen who reside in the small habitation situated in the midst of a forest and whose occupation is to cast nets for catching fishes while you come of the line of princes whose victorious flag floats on the tops of terraces on both sides of the long streets of the metropolis. What real pleasure and enjoyment can you have or hope to derive from us whose sole engagement is to scare away the flies that hover round the salted fish kept in the front for being dried. You can expect here no sweet smell or fragrance except perhaps the detestable stinch of the drying fish. Please keep yourself at a distance from us; for you cannot brook this nasty nauseating smell that emanates from us. Our life can never favourably compare with your noble and dignified one. Rich men we too have in abundance among our own kith and kin.

உலகுரைத் தொழிப்பினும்

When the lady-companion pretends not to know the clandestine affair and avoids him by telling him that he would do well to wed her publicly as people generally do.

கோடீ ரெல்வளைக் கொழுமணிக் கூந்த
லாய்தொடி மடவரல் வேண்டுதி யாயிற்
றெண்கழிச் சேயிறாப் படூஉந்
தண்கடற் சேர்ப்ப வரைந்தனை கொண்மோ."

(ஐங்குறு. 196)

Oh Chief of the sea-side full of red herrings; if you want my young lady with armlets, bangles made of conch and hairtresses as black as the blue gems or emerald, wed her publicly and try to take her.

Here Iḷampūraṇar will include also the refusal of the maid to take in or accept the present brought by the hero to the lady or the heroine (கையுறை மறுத்தல்).

"நீடுநீர்க் கானனெருநலு நித்திலங்கொண் டுடைய வந்தீர்
கோடுயர் வெண்மணற் கொற்கை யெம்மூ ரிவற்றாற்
குறையிலேமியாம்
ஆடுங் கழங்கு மணிவிளக்கு மம்மனையும்
பாடிய வைப்பனவும் பந்தாடப் படுவனவும் பனிநீர் முத்தம்."

Dear hero! Even yesterday you brought us a number of pearls probably with intent to make a present of them to us; but please note that our residence is at Korkai the famous sea-port of Tamil Nād and as such we have enough of it and to spare. We play with it; we have pearl lamps, we have got pearl balls, nay, we even pound to pieces only pearls when we play the girls' game of pounding with mortar and pestle.

அருமையினகற்சியும்

When the maid on his visiting her again the next day, though she is tempted to show some consideration and sympathy for him, tells him the difficulties in the way of getting at her mistress.

"நெருநலு முன்னா ளெல்லையு மொருசிறைப்
புதுவை யாகலி னதற்கெய்த நாணி
யேரிறை வளைத்தோளின் றோழி செய்த
வாருயிர் வருத்தங் களையா யோவென
வெற்குறை யுறுதி யாயிற் சொற்குறை

கட்காண் கடவு ளல்லனோ பெரும
வாய்கோன் மிளகின் மலையங் கொழுங்கொடி
துஞ்சுபுலி வரிப்புறந் தைவரு
மஞ்சுசூழ் மணிவரை மன்னவன் மகளே."

Dear Sir,

You have been approaching me for the past few days requesting me to relieve you of your acute mental distress caused by my mistress, feeling however ashamed to boldly address the lady herself; but I must tell you that I have no control over her and that she is far from being easily accessible to me. She is to me a deity whom I can see in flesh and blood. She is the rich daughter of the chief of the hills where the pepper creeper slowly touches or moves gently over the back of the tiger at sleep.

அவன் அறிவுறுத்துப் பின்வர என்றலும்

When the maid retorts by telling him that he could as well go in person and make representations to her as he has already known her and that her mediation in their case will be superfluous. Here the maid used to refuse or reject the present brought by him to the lady-love.

'தன்னையுந் தானாணுஞ் சாயலாட் கிஃதுரைப்பி
னென்னையு நாணப்படுங் கண்டா—யென்னையே
வேயேர்மென் றோளிக்கு வேறா யினியொருநா
ணீயே யுரைத்து விடு.'

The lady on perceiving some changes in her body as a result of her new venture, is ashamed of her own-self At this stage I fear to approach her for fear of enhancing her sense of shame Hence you will do well to break the ice yourself, approach her in person, and tell her what you want.

நாள்வேங்கைப் பொன்விளையு நன்மலை நன்னாட
கோள்வேங்கை போற்கொடியா ரென்னையன்மார்—
கோள்வேங்கை
யன்னையா னீயு மருந்தழையா மேலாமைக்
கென்னையோ நாளை யெளிது.

Oh Lord of the hills where the Vēngai tree sheds flowers of golden hue. My parents are as wild and ferocious as the panther.

You too look like one; hence if you stay here for some considerable time who knows what may befall you, a regular fight betwixt you may take place. What else is then the reason for my not receiving your present *viz.* the attire improvised from leaves. Better you turn up tomorrow.

பேதைமை யூட்டலும்

When the maid attributes ignorance of love affairs to her mistress and informs the hero that she was not aged enough to respond to his amorous approaches. Here Nachinārkiniyar adds, that the maid is likely to remark on the absence of commonsense and the knowledge of the world that, according to her, were perceivable in him.

> நறுந்தண் டகரம் வகுளை மிவற்றை
> வெறும்புதல்போல் வேண்டாது வேண்டி—யெறிந்துழுது
> செந்தினை வித்துவார் தங்கைப் பிறர்நோய்க்கு
> நொந்தினைய வல்லளோ நோக்கு. (திணைமாலை.)

Here we see ignorance being attributed to the lady. In the old commentary of Tiṇaimālainūṟṟaimpadu, we however find these lines attributed to the hero.

Dear hero! do you seriously think that a girl who is come of the line of hill-men who uproot sweet-smelling trees like the Tagaram (Wax-flower dog-bane) and Vagulam (Pointed-leaved ape-flower) just as they do the useless shrubs and who sow in their stead millet, is likely to feel for you and relieve your mental agony. I hope not.

> நெடுந்தேர் கடைஇத் தமியராய் நின்று
> கடுங்களிறு கண்டீரோ வென்றீர்—நெடுங் குழையார்
> யானை யதருள்ளு நிற்பரோ தம்புனத்
> தேனற் கிளிகடிகுவார்.

You come and ask us riding the big chariot and standing all alone before us if we happened to see a ruttish elephant; but I fear you have not paused to reflect whether girls engaged in scaring or driving away parrots in a millet-field could be expected to be seen in the paths frequented by elephants especially wild ones.

முன்னுறு புணர்ச்சி முறைநிறுத் துரைத்தலும்

When the maid takes to comfort him (the hero) who on the curt way in which she avoided him felt disappointed, because she whom he expected to help him to fulfil his desire appears to have no knowledge of their clandestine union, by informing him that she was quite aware of their previous relationship.

அஞ்சியச்சுறுத்தலும்

When the maid on seeing the persistence of the hero, tells him that she fears the parents of the lady-love and that the lady-love herself feared them much and comforts him a little. This threat is-likely to be of some use as the hero is likely to take it to heart and suspend his activities for the nonce putting up patiently with the love pangs.

> "யாஅங் கொன்ற மரஞ்சுட் டியவிற்
> கரும்பு மருண்முதல பைந்தாட் செந்தினை
> மடப்பிடித் தடக்கை யன்னபால் வார்பு
> கரிக்குறட் டிறைஞ்சிய செறிதாட் பெருங்குரம்
> படுகிளி கடிகஞ் சேறு மடுபோ
> ரெஃகுவிளங்கு தடக்கை மலையங் கானத்
> தார நாறு மார்பினை
> வாரன் மற்றைய வருகுவள் யாயே."

We proceed to the millet farm in order to scare away the parrots that hover to eat the big sheaves with dense and thick base, and which make one mistake it for a sugarcane, which branch off like the big trunk of a she-elephant and hang down like the tongs of a blacksmith. You, who are full of the sweet-smell of the sandal got from the wild jungles that belonged to the chief known as Malayaman; be careful not to approach us for we expect the lady's mother or the foster-mother there which will mean a lot of trouble not only to you but to us also.

உரைத்துழிக் கூட்டமோ டெஞ்சாது கிளந்த விருநான்கு கிளவியும்

When the maid who was intent upon uniting the lady with her lover, the lady who stood separated from her other friends in the house parts, after giving her proper instructions as to how she should receive the hero when he came.

வந்த கிழவனை மாயஞ் செப்பிப்
பொறுத்த காரணங் குறித்த காலையும்

When the maid, though she actually sees before her the hero, begins to remonstrate with him as if he had failed to come, narrating the mental distress to which the lady-love was sub. jected to in consequence.

புணர்ந்தபின் அவன் வயின் வணங்கற் கண்ணும்.

When the maid bows to him in obeisance immediately after the union, the very maid before whom the hero once stood and narrated his grievances.

" அரவின் பொறியு மணங்கும் புணர்ந்த
வுரவுவின் மேலசைத்த கையை யொராங்கு
நிரைவளை முன்கையென் றோழியை நோக்கிப்
படுகிளி பாயும் பசுங்குர லேனல்
கடிதன் மறப்பித்தா யாயி னினிநீ
நெடிதுள்ள லோம்புதல் வேண்டும். (கலித். 50)

Now that you have succeeded in making the lady-love forget even her legitimate duty of scaring away the birds that hover round the millet field, you, who once in the guise of a hunter looked at her, resting your hand on the spotted and powerful bow creating in her passionate love and attachment for you, she naturally expects your sincere protection and hence it behoves you to take her entirely under your care.

கடுமா கடவுறூஉங் கோல்போ லெனைத்துங்
கொடுமை யிலையாவ தறிந்து மடுப்பல்
வழைவளர் சாரல் வருடை நன்மான்
குழவி வளர்ப்பவர் போலப் பாராட்டி
யுழையிற் பிரியிற் பிரியு
மிழையணி யல்குலென் றோழியது கவினே (கலித். 50)

If you think of parting from the lady-love, you who have caressed her as tenderly as those who bring up or rear a young deer, she will lose her charm and beauty. Hence, though I know that there is nothing cruel about you similar to the goad which some unscrupulous men employ in order to drive still faster the horses that already run fast, I have made bold to entrust her to your care.

குறைந்தவட் படரினும்

When the maid quite ashamed to put up with the cunning attitude of the hero who bows before them, acts as a mediary and represents the grievances to the lady-love.

வளையணி முன்கை வாலெயிற் றின்னகை
யிளையோ ராடுந் றளையவிழ் கானல்
விருந்தென வினவி நின்ற
நெடுந்தோ ளண்ணற் கண்டிகும் யாமே" (ஐங்குறு. 198)

These are the words of the maid addressed to the lady-love.

I met the hero with the broad shoulders who made eager inquiries about the beautiful girl of the sea-shore with white teeth and fore arm wearing bangles.

மறைந்தவ ளருகத் தன்னொடு மவளொடும்
முன்ன முன்றளைஇப் பின்னிலை நிகழும்
பல்வேறு மருங்கினும்.

When the lady owing to excessive modesty declines to comply with her request, the maid reveals to her, her entire knowledge of what took place between her and her lord. Here she will dilate upon the several events and tell her how a well placed gentleman used to frequent the millet-field often enquiring about an elephant. tiger or deer, how he used to bring with him an attire woven from leaves and a garland of flowers, and importune her with his requests, how he is pained at his request not being complied with and why she should accept the present made by him. She will then point out the proper place to comply with his requests and add that if she was not willing to comply with her request, she is at perfect liberty to consult her elders and trust-worthy friends and do the needful, concluding that, if his request was not granted there was imminent danger for his life, as he was determined to mount the palm leaf horse or to roll down from a steep precipice. மறைத்தல means the lady-love concealing her real feelings. அருகுதல means feigning to be non-party to the affair. முன்னமுன் தலைதல்—Understanding not by her words but by her very gestures—

புனைபூந் தழையல்குற் பொன்னன்னாய் சாரற்
றினை காத்திருந்தேம் யாமாக—வினைவாய்த்து
மாவினவு வார்போல வந்தவர் நம்மாட்டுத்
தாம்வினவ லுற்றதொன் றுண்டு.

These are the lines uttered by the maid when she tried slowly but skilfully to win the lady-love's acceptance to her request.

My dear lady beautiful as the goddess Lakshmi herself, well attired in the garment of woven leaves of excellent workmanship, please listen! when we were keeping guard over the millet form in the hill side, there came one who asked us about a stray animal but in reality wanted to know something else.

"ஒருநாள் வாரலன் இருநாள் வாரலன்
பன்னாள் வந்து பணிமொழி பயிற்றியெ
னன்னர் நெஞ்ச நெகிழ்ந்த பின்றை
வரைமுதிர் தேனிற் போகி யோனே
யாசா கெந்தை யாண்டுளன் கொல்லோ
வேறுபுல னன்னாட்டுப் பெய்த
வேறுடை மழையிற் கலுழுமென் னெஞ்சே." (குறுந். 176)

This fine stanza in Kurunthogai is by a woman poet. The purport is the request made by the maid to the lady-love in order to fulfil the mission she had undertaken on behalf of the hero.

Not once or twice, the hero came here many a time and repeating his words with the utmost modesty and tenderness, which melted my heart, went away quite disappointed, as he found his words fell in deaf-ears and became useless as the ripe honey that fell aground from the hill-top. I do not know where he is actually now; but my mind gets perplexed as the rain-water of a certain place getting muddy in due course.

சிலம்பின் மேய்ந்த சிறுகோட்டுச் சேதா
வலங்குகுலைக் காந்த ளீண்டித் தாதுகக்
கன்றுதாய் மருளுங் குன்ற நாட
னுடுக்குந் தழைதந் தனையே யவையா
முடுப்பின் யாயஞ் சுதுமே கொடுப்பிற்
கேளுடைக் கேடஞ் சுதுமே யாயிடை
வாடல கொல்லோ தாமே யவன்மலைப்
போருடை வருடையும் பாயாச்
சூருடை யடுக்கத்த கொயற்கருந் தழையே. (நற். 359)

The lord of the hills where owing to the pollen that fell from the Kāndaḷ bush leaned against by the mother cow while grazing on the hill-side, and that covered the cow's frame, the calf stood aghast not being able to recognise its mother, because of the change in colour. presented me with an attire improvised from leaves. Bnt I did not dare to wear it as such an attire was not usually worn by my kith and kin and as I feared my inability to properly reply to my mother when questioned on that account. At the same time I could not think of returing the same to the hero as I know the terrible affliction wbich my act will bring on him. In the meantime I fear, that the leaves that make up that attire and that were got from the hill-side which even the fighting hill-goat will not dare to approach, because of the hill-deity that resides there, will simply have to fade

Here we can trace the inner meaning contained in these lines. The perplexed nature of the calf stands for the troubled state of the maid, who, when she perceived the lady-love full of modesty and reserve, could not actually realise, whether she was the same girl with whom she had been acquainted for the past so many years. There was also the fear on the part of the maid, that if the leaves that grew in the hills haunted by the deity, were worn, some trouble may arise in consequence of the deity's wrath.

நன்னயம் பெற்றுழி நயம்புரி யிடத்தினும்

When the maid as soon as she sees the lady quite ready to comply with her request informs the hero of the same. The compliance generally took the following forms (1) willingness to accept the present. giving her consent to meet at prescribed places at definite hours etc

கடும்புலால் புன்னை கடியுந் துறைவ
படும்புலாற் பட்கடிவான் புக்க
தாழைமா ஞாழற் றுறைதந்துயர்ந்த தாழ்பொழி
லேலைமா ஞேக்கி யிடம். (திணை. 150—44)

The maid obtains the consent of the lady-love to meet the hero, and strightaway informs him of the meeting place during day-time.

Oh Lord of the sea-shore where the smelling flowers of the Punnai tree destroys the stench caused by the fish and other sea-creatures. Please see here the grove overgrown by Tāḻai and Gnaḻal. This is the place where the lady-love usually plays about scaring away the birds that hover round the salted fish.

In the following stanza the maid informs the lady-love of the arrival of the hero.

"கவர்பரி நெடுந்தேர் மணியு மிசைக்கும்
பெயர்பட வியங்கிய விளையரு மொலிப்பர்
கடலாடு வியலணிப் பொலிந்த நறுந்தழைத்
திதலை யல்கு னலம் பாராட்டிய
வருமே தோழி வார்மணற் சேர்ப்ப
னிற்பட வாங்கிய முழவு முதற்புன்னை
மாவரை மறைகம் வம்மதி பானாட்
பூவிரி கானற் புணர்குறி வந்துநம்
மெல்லிணர் நறும் பொழிற் காணா
னல்ல லரும்படர் காண்க நாஞ்சிறிதே." (நற். 307)

We hear the ring of the bells tied to the chariot drawn by fleet-footed horses and the tread of the warriors' foot steps, So, I am sure, the lord of the sea-shore comes here, where the young girls take their pleasant bath in the sea, to please you; but as he had already delayed his visit causing us to tremble, we shall just observe his anxiety in not finding us in the usual place of meeting. Come on, we shall hide ourselves behind the Punnai tree with its bottom like the pot-drum,

எண்ணரும் பன்னகை கண்ணிய வகையினும்.

When the maid tries to test him by all means and talks slightingly or humorously to her as if she knew him not. Here she will fabricate as many lies as possible and even act the dissembler Here Iḻampūraṇar will cite as an instance, the maids' warning to the hero, that they are likely to be laughed at by others if this clandestine relation between the hero and the lady-love gets publicity

"விருந்தின னாதலின் வினவுதி ரதனெதிர்
திருந்துமொழி மாற்றந் தருதலு மியல்பெனக்
கூறுவதம்ம யான் னூறுபல வருமென

வஞ்சுவன் வாழி யனைய வெஞ்சா
தெண்ணில வெண்ணியது முடிப்பர்
கண்ணிலர் நொடியரிவ டன்னை மாரே."

The maid here fabricates something which is not at all likely to take place.

Being a new-comer you put some queries: By way of social etiquette and courtesy I have to say something in reply to them; but please listen. I fear the advent of a hundred dangers. If the lady's brothers get scent of your presence here, they won't pause but straight proceed to carry out their aims. They are relentless and cruel persons Hence do not take the risk.

"நெறிநீ ரிருங்கழி நீலமுஞ் சூடாள்
பொறிமாண் வரியலவ னாடலு மாடாள்
சிறுநுதல் வேறுரும்பச் சிந்தியா நின்றாட்
கெறிநீர்த்தண் சேர்ப்பயா னென்சொல்லிச் செல்கேனோ."

Here the maid tells the hero that she could not exactly understand the real mind of the lady and that therefore she could not do anything.

She wears not the blue Nīlam flower that blossoms in the backwaters; plays not as usual with the crabs of the beach. She is ever of a reflective temperament. Hence what am I to tell her; practically nothing.

புணர்ச்சி வேண்டினும்

When the hero is bent upon union with the lady-love in specified places either during day or during night (Nachinār-kiniyar).

When, even in spite of the maid's above warnings and remonstrances, the hero still persists in having his union with the lady-love. (Ilampūraṇar)

"நன்னலஞ் சிதைய நாடொறும் புலம்பப்
பொன்னிணர் வேங்கை நறுமகம் ழுறூஉ
யிரும்பிடி வெரூஉ நாடற்கோர்
பெருங்க ளேட்டுஞ் செய்தன்றோ விலமே."

My dear lady, we have been all along indifferent and wholly unkind to the hero of the hills where the she-elephant fears the stone covered by the golden flowers of the Vengai tree, mistaking the same for the panther.

> "நெய்யா லெரிநுதுப்பே மென்றற்றாற் கவ்வையாற்
> காம நுதுப்பே மெனல்."

One can as well try to extinguish fire by pouring ghee on it instead of trying to put down the love passion, fearing or dreading the public reproach or scandal.

> "மாயவனுந் தம்முனும் போலே மறிகடலும்
> கானலுஞ்சேர் வெண்மணலுங் காணாயோ—கான
> லிடையெலா ஞாழலும் தாழையு மார்ந்த
> புடையெலாம் புன்னைபுகன்று." (திணை. 150—58)

The maid consents to be a party to the union of the hero and the lady-love and finds a particular place for the meeting of the lovers during day-times.

Don't you see the sea with its rolling waves and the white sand resembling Lord Vishnu and his brother Balarama respectively. Here in the grove adjoining you will find in abundance Gnaḻal and Tāḻai. On the sides you will see Punnai trees. Look at them.

> "ஊர்க்கு மணித்தே பொய்கை பொய்கைக்குச்
> சேய்த்து மன்றே சிறுகான் யாறே
> யிரைதேர் வெண்குரு கல்லதி யாவதும்
> துன்னல் போகின்றாற் பொழிலே யாமெங்
> கூழைக் கெருமண் கொணர்கஞ் சேறும்
> ஆண்டும் வருகுவள், பெரும் பேதையே." (குறுந். 113)

The maid here changes the avenue of the day-meeting between the lovers and informs the hero accordingly.

A pond adjoins the village and a river is not very far from that pond In the grove hard by, you can see only the stork and none else. We generally resort to the river to fetch clay in order to rub against our hair to do away with the oily water or any foul smell in it. Thus saying she indicates the proper place for him to meet the lady-love.

By pointing out the proximity of the pond and the river she lets him know that it would be easy for her as well as the lady-love to come there without any difficulty. By telling him about the stork, perhaps the only one that haunts the place, she points out the lonely nature or the solitariness of the place. Again by telling him that they will stand near the jungle stream, she informs him that he could meet them only there and not anywhere in the grove nearby. The term *Perumpetai* is suggestive as it connotes that the lady-love, although she is not ripe enough to have long tresses of hair enabling her to form tufts from it, generally used to accompany her to such places.

வேண்டாப் பிரிவினும்

When the hero does not desire union but on the contrary wishes for separation Of course the hero will not desire separation in his heart of hearts. The parting too will be simply nominal and of very short duration.

> " இம்மணி நெடுந்தேர்ப் பாகனியக்கச்
> செலீஇய சேறியாயி னிவளே
> வருவை யாகிய சின்னாள்
> வாழா ளாதல் அறிந்தனை சென்மே." (நற். 19)

Oh lord of the sea-shore. If you are bent upon parting from the lady-love, mounting the chariot driven by your charioteer please realise that, in spite of your promise to return within a few days, she will not outlive your separation.

வேளாண் பெருநெறி வேண்டிய விடத்தும்

When the lady-love intends to entertain her lover in her house.

> 'சேர்ந்தனிர் செல்குவி ராயின் யாமு
> மெம்வரை யளவையிற் பெட்குவம்
> நும்மொப்பதுவோ மேவரி தமக்கே.' (அகம். 20)

If you will kindly oondescend to halt at our house as our guest we will try to receive you as warmly as possible, as distinguished guests like you are very rare here.

புணர்ந்துழி உணர்ந்த அறிமடச் சிறப்பினும்

When either party mistakes the signal made by them in the course of their clandestine meetings (அல்ல குறிப்படுதல்).

> இடுமண லெக்க ரகன்கானற் சேர்ப்பன்
> கடுமான் மணியரவ மென்று—கொடுங்குழையாள்
> புள்ளரவங் கேட்டுக் கவிழ்ந்தாள் சிறுகுடியா
> ருள்ளாய நாணுபவென்று.

Mistaking the sound caused by the birds for the ring of the chariot bells of the lord of the sea-shore with long stretches of sand-heaps, the lady-love hung her head in shame fearing the taunt or the ridicule of the village-folk.

ஓம் படைக்கிளவிப் பாங்கின் கண்ணும்

When the maid implores the hero to kindly take proper care of her ward, the lady-love. Separation with intent to marry the lady-love is one such place. The return of the hero without the chance of union with the lady-love in the millet-field is another.

> " நனைமுதிர் ஞாழற் சினைமருடிரள்வீ
> நெய்தன் மாமலர்ப் பெய்தல்போல
> ஊதை தூற்று முரவுநீர்ச் சேர்ப்ப
> தாயுடன் றலைக்குங் காலையும் வாய்விட்
> டன்னா வென்னுங் குழவி போல
> வின்னா செய்யினு மினிதுதலை யளிப்பினும்
> நின்வரைப் பினளென் றோழி
> தன்னுறு விழுமங் களைஞரோ விலளே. (குறுந். 397)

Oh Lord of the sea-shore where the blowing wind fills the Neydal blossoms with the egg shaped flowers of the Gnāḻal, whether you please her by your kind acts or torment her by your heartless actions she is your ward and she resembles a child which, even when it is beaten by its mother, cries pronouncing the mother's name only. Hence you alone are her benefactor who could relieve her from her sufferings or anguish.

பெருநன் றாற்றிற் பேணாரு முளரே
ஒருநன் றுடைய ளாயினும் புரிமாண்டு
புலவி தீர வளிமதி யிலைகவா
பாடமை யொழுகிய தண்ணறுஞ் சாரல்
மென்னடை மரையா துஞ்சும்
நன்மலை நாட நின்னல திலளே. (குறுந். 115)

The maid who consents to be a party to the elopement of the lady-love with the hero addresses the hero as above.

Oh Lord of the beautiful hills where the *maraiyā* with its slow pace has its abode near the tall bamboo bush. There is none in this world who will not value or cherish the memory of a great help or benefaction. It is not after all a thing to be wondered at. For your part you should value even the little help my mistress is able to render you without minding its littleness and try to protect her as she has no other guardian but yourself.

You may love her ardently now, as she by her lovely tenderness and perfection of womanhood is able to satisfy you in all respects; but this is not a great thing, but you must try to keep up this same regard for her even when she gets old and is not in a position to cater effectively to your multifarious tastes. You must grow old together with the utmost love and consideration for each other

செங்கடு மொழியாற் சிதைவுடைத் தாயினு
மென்பு நெகப் பிரிந்தோன் வழிச் சென்று கடைஇ
யன்புதலை யடுத்த வன்புறைக் கண்ணும்.

When the lady-love is upset by the maid's rather harsh words in deriding the hero or in reproaching him. In speaking lightly of the hero she will say that the hills in the hero's land must have forgotten rain; for, in case the rains set in there, he would have run up here remembering his promise to the lady-love that he will visit her on the advent of the rainy season. At times she will strongly comment upon the insincerity of the hero who never scruples to make vows in defence of his conduct only to break them afterwards.

When the maid, on perceiving the utter helplessness of her lady who feels mightily worried by the long separation of her hero, soothes and comforts her by assuring her of the unfailing affection her lover had for her.

> மாசறக் கழீஇய யானை போலப்
> பெரும்பெய லுழந்த விரும்பிணர்த் துறுகல்
> பைத லொருதலைச் சேக்கு நாட
> னோய் தந்தனனே தோழி
> பசலை யார்ந்தன குவளையங் கண்ணே.

The lord of the hills where the rough black stone lies washed clean by the rain, as an elephant well washed, created love passion in me and as a result of it my eyes which were as beautifnl as the Nīlam flower has grown dim.

> மகிழ்நன் மார்பே வெய்யை யானீ
> யழியல் வாழிதோழி நன்னன்
> நறுமா கொன்று நாட்டிற் போகிய
> ஒன்றுமொழிக் கோசர் போல
> வன்கட் சூழ்ச்சியும் வேண்டுமாற் சிறிதே. (குறுந். 73)

Oh lady do not get infatuated with the love you bear for your pleasing lord and get worried at heart; you should have something like a secret plan or scheme just like the Kosar who schemed to cut off the guardian tree that belonged to the Tamilian chieftain Nannan by appearing in his place incoguito.

> மெய்யிற் றீரா மேவரு காமமொ
> டெய்யா யாயினு முரைப்பல் தோழி
> கொய்யா முன்னுங் குரல்வார்பு தினையே
> அருவி யான்ற பைங்கா றோறும்
> இருவி தோன்றின பலவே நீயே
> முருகு முரண்கொள்ளும் தேம்பாய் கண்ணிப்
> பரியல் நாயொடு பன்மலைப் படரும்
> வேட்டுவற் பெறலொ டமைந்தனை யாழநின்
> பூக்கெழு தொடலை நுடங்க வெழுந்தெழுந்து
> கிள்ளைத் தெள்விளி யிடையிடை பயிற்றி
> ஆங்காங் கொழுகா யாயின் அன்னை
> சிறுகிளி கடிதல் தேற்றா ளிவளெனப்
> பிறர்த்தந்து நிறுக்குவ ளாயின்
> உறற்கரி தாகு மவன் மலர்ந்த மார்பே. (அகம். 28)

Here we have an interesting poem by Pandyan Aṟivuḍai Nambi. It may here be noted that Kings in those days were themselves learned men and good poets. This stanza is put in the mouth of the maid who speaks out to her mistress in the hearing of the hero who sits in Ciṟaippuṟam.

Of course, in the extreme of passion which haunts you and which will not allow separation from your hero, you are not likely to know your real position. The millet has appeared in the fields. For your part, your sole and only concern is about the company of the hunter who frequents this place with his pouncing hound, wearing the wreath with the promiscuous smell of multifarious flowers. But I warn you, that if you do not raise your voice and scare away the parrots that hover round to prey upon the millet and acquit yourself as becomes one who keeps effective watch over the millet farm, your mother will think that you are inexperienced and ignorant of the method of driving away the parrots and may post a substitute in your place. In that case you cannot have easy access to the hero. Herein we learn many old customs. Keeping guard or watch over the millet farm was one of the usual duties or pastimes of the hill-people. An young unmarried girl and her lady-companion are deputed for the task. It was also customary for the hill-tribes to go a hunting with able hounds. Here the maid's exhortation is one of the finest hits in subjective literature and she must be credited with sufficient intuition. She well realises the dullening effects of passion and knows that one who is overwhelmed by love passion often loses all powers of reason.

My dear well-decked lady. You complain that your hero parted from you leaving you behind, to mope and pine and he is heartless and quite indifferent even to the public scandal and that because of the separation your beauty has faded. But I must tell you this. The hero is full of consideration for you. He won't brook the slur or reproach cast on him as one who left the lady-love afflicted at heart and as one who longs for the clandestine union with the girl without any near attempt or plan to wed publicly. Hence the yellow-spots that have spread over your frame as a result of the parting of the hero are likely to disappear as the wealth that is in the hands of a libera lbenefactor or a munificent giver of alms who yearns for sure and everlasting fame more than for unstable or impermanent wealth. (குறுந். 143)

விளையா டாயமொ டோரையாடா
திளையோ ரில்லிடத் திற்செறிந் திருத்த
லறனுமன்றே யாக்கமுந் தேய்ம்மெனக்
குறுநரை சுமந்து நறுமல ருந்திப்
பொங்கிவரு புதுநீர் நெஞ்சுண வாடுகம்
வல்லிதின் வணங்கிச் சொல்லுநர்ப் பெறினே
செல்கென விடுநண் மற்கொல்லோ வெல்லுமிழ்ந்
தாருரு முரறு மரையிரு ணடுநாட்
கொடிநுடங் கிலங்கின மின்னி
யாடுமழை யிறுத்தன்றவர் கோடுயர் குன்றே. (நற். 68)

The maid contrives to secure for the hero a seat in the lady's abode, from which he can see and hear what transpires between her and her mistress without being at the same time observed by the lady. This is known as ciraippuram in Agam or subjective literature. There on she indirectly informs the hero of the fact that the lady has been kept under sufficient guard through her talk to the lady-love.

The tall hills in the hero's place have been blessed with a heavy down-pour from the thick black clouds emitting lightning and thundering loud. If only we can secure willing people who would condescend to go and tell our mother, that such rigorous confinement of the lady-love without any freedom allowing her, for freely playing in the open with girls of her age is not only uncharitable but will lead to physical deterioration and enfeebled health, then I think there may be some chance of the mother allowing us to go out and play. If she does so, we can please ourselves by bathing in the hill-stream full of flowers and fnll of water due to the rain in the hilly parts of the hero. As such people are not to be had, our hope and expectation get frustrated; what shall we do ?

In this stanza we can well see the idea which our ancients had about the need of games and sports in order to preserve the physique of people.

ஆற்றதுதீமை யறிவுறு கலக்கமும்

When the lady and her maid get perplexed on realising the several obstacles or dangers in the way of the hero who is bent upon visiting his beloved.

கழுதுகால் கிளர வூர் மடிந்தன்றே
யுருகெழு மரபிற் குறிஞ்சி பாடிக்
கடியுடை வியனகர்க் கானவர் துஞ்சார்
வயக்களிறு பொருத வாள்வரி யுழுவை
கன்முழைச் சிலம்பிற் குழுமு மன்னோ
மென்றோ ணெகிழ்ந்து நாம் வருந்தினு மின்றவர்
வாரா ராயினு நன்று மற்றில்ல
யுயர்வரை யடுக்கத் தொளிறுபு மின்னிப்
பெயல்கால் மயங்கிய பொழுதுகழி பானாட்
டிருமணி யரவுத் தேர்ந்துழல
வுருமுச் சிவந்தெறியு மோங்குவரை யாறே. (நற். 255)

It would be better if the hero does not venture to cross the track full of steep hills, where the cobras shed their crest gem owing to the sudden shock caused by the thunder in the dead of night, when there was a heavy down pour of rain. She fears that there may be a danger to his life, because the whole village is sleeping, leaving the ghosts to move about freely. The hill-men who keep watch over the town are singing the Kuṛinjippan and keeping awake. The panthers which fight against the wild elephants will roar in the stony hills. Hence it would be better if the hero does not come here. She adds that it does not matter even if her suffering due to the separation prolonged. She cares more for the safety of her hero's person.

காப்பின் கடுமை கையற வரினும்

When the maid feels the severity of the strict watch to which she was subjected.

பல்லோர் துஞ்சும் நள்ளென் யாமத்
துரவுக்களிறு போல்வந் திரவுக்கதவ முயறல்
கேளே மல்லேங் கேட்டனம் பெரும
வோரி முருங்கப் பீலி சாய
நன்மயில் வலைப்பட் டாங்கியாம்
உயங்குதொறு முயங்கு மறனில் யாயே. (குறுந். 244)

The hero is informed that as the lady-love is kept under strict guard, there is absolutely no chance of his meeting her and that he has no other alternative but to wed her outright. The hero sits in Ciṛiappuṛam when the maid speaks in his hearing.

Not that we did not hear the raps on the doors made by you, like the wild elephant that moves about in the dead of night when all are fast asleep. We did hear it. But we are just like the beautiful peacock that is caught in a net and loses the beauty of its crest as well as the wings and every moment the lady tries to disentangle herself, the fostermother will embrace her warmly, thinking that she has been frightened out of her wits on seeing some unfamiliar thing.

சாந்த மெறிந்துழுத சாரற் சிறுதினைச்
சாந்த மெறிந்த விதண்மிசைச்—சாந்தங்
கமழக் கிளிகடியுங் கார்மயி லன்னா
ளிமிழக் கிளியெழா வாழ்த்து.

The lady-love bawled out from the loft in order to scare away the parrots that hovered round to prey upon the millet, sown in the hilly land, well prepared by cutting away the sandal-wood trees and immediately the feathered kind instead of running away surrounded her, taking her to be one of their kind because of her parrot-like speech. These words are to indicate to the hero that the lady-love will be withdrawn from the millet field and that somebody else will take her place.

வினைவிளையச் செல்வம் விளைவதுபோ னீடாப்
பனைவிளைவு நாமெண்ணப் பாத்தித்—தினைவிளைய
மையார் தடங்கண் மயிலன்னாய் தீத்தீண்டு
கையார் பிரிவித்தல் காண்.

We cherished the fond hope of getting continued conjugal bliss; on the other hand what have we got here? Millet has ripened and we have a bumper crop just like the wealth which accumulates as a result of one's past good and virtuous acts. Shortly the millet will be harvested and the signal has been given by this Vengai tree, which is known as the kaṇi. Here too the hero in Ciṟaippuṟam is informed of the strict watch the lady-love is subjected to. It is said that the flowering of the Vengai tree and the ripening of the millets often synchronise and hence Vengai tree is described here as a kaṇi or astrologer.

பண்டைக் கொணல்வினை யில்லேம் பதிப்பெயர்தங்
கண்டற் குலங்காள் கழியருங்கேர்—முண்டகங்காள்
நாணியிராதே நயந்தங் கவர்க் குரைமின்
பேணி யவர்செறித்த லான்.

Oh Ye Kāṇḍal, Ye muṇdakam. Unfortunate am I in not being able to continue my meetings with the hero. But, for your part, do not feel shy but tell the hero kindly that we are leaving this farm for good only to be kept under strict watch.

களனும் பொழுதும் வரைநிலை விலக்கிக் காதன் மிகுதி உள்பட
நாடும் ஊரும் இல்லுங் குடியும்
பிறப்பும் சிறப்பும் இறப்ப நோக்கி
அவன்வயின் தோன்றிய கிளவியொடு தொகைஇ.

When the maid ceases to plan for their meeting in particular places at specified times and begins to question him laying special stress on his country, town, house, family. birth and parentage, his high social status etc. at times harping on the disparity between him and the lady-love.

வேரல் வேலி வேர்க் கோட் பலவின்
சாரனாட செவ்வியை யாகுமதி
யாரஃதறிந் திசினோரே சாரற்
சிறுகோட்டுப் பெரும்பழம் தூங்கி யாங்கிவ
ளுயிர்தவச் சிறிது காமமோ பெரிதே. (குறுந். 168)

Oh lord of the hills where the Jack trees abound. Just as big fruits hang on the slender branches of a tree, the life of this young girl is very short but the passion she possesses is very great.

கொடிச்சி யின்குரல்கிளைசெத் தடுக்கத்துப்
பைங்குரலேனற் படர்தருங் கிளியெனக்
காவலுங் கடியுநர் போல்வர்
மாமலைநாட வரைந்தனை கொண்மோ. (ஐங்குறு. 289)

The parents of the lady-love have heard that the parrots instead of being scared away by the shouts of this young girl, surrounded her taking the cries for the ones of their own kind and have therefore decided to remove her from the farm. Hence, oh lord of the hills, try to wed her publicly.

வெறிகமழ் வெற்பனெம் மெய்ந்நீர்மை கொண்ட
தறியாள் மற்றென்னை வணங்கணங்கிற் றென்று
மறியீர்த் துதிரந்தூய் வேலற் றரீஇ
வெறியோ டலம்வரும் யாய். (ஐந்திணை. 20)

What a pity is this ? Mother is not aware of the fact that the lord of the sweet-smelling hills has robbed the physical grace in me. So she has concluded that I am possessed by some deity (the deity of the hills) and has proceeded to per-form the Veṟiyaṭṭu Ceremony by sacrificing a goat, shedding its blood and invoking the Vēlan or the priest.

The maid indirectly informs the hero seated at Ciṟaippuṟam about the suspicion and the consequent act of her mother.

இனமீ னிருங்கழி யோத முலாவ
மணிநீர் பரிக்கும் துறைவ தகுமோ
குண நீர்மை குன்றாக் கொடியன்னாள்பக்க
நின நீர்மை யில்லா வொழிவு.

Oh lord of the sea-shore with water like the blue gem, where various fishes swim in the back waters. It does not behove you to be indifferent and unkind towards the girl who is as slender as a flower-stalk.

மூத்தோரன்ன வெண்டலைப் புணரி
யிளையோ ராடும் வரிமனை சிதைக்கும்
தளையவிழ் தாழைக் கானலம் பெருந்துறைச்
சில்செவித் தாகிய புணர்ச்சி யலரெழ
வில்வயிற் செறித்தமை யறியாய் பன்னாள்
வருமுலை வருத்த வம்பகட்டு மார்பிற்
றெருமா லுள்ளமொடு வருந்து நின்வயி
னீங்குக வென்றியான் யாங்கன மொழிகோ
வருந்திறற் கடவுள் செல்லூர்க் குணாது
பெருங்கடன் முழக்கிற் றாகி யாண
ரிரும்பிடம் படுத்த வடுவுடை முகத்தர்
கருங்கட் கோசர் நியம மாயினும்
உறுமெனக் கொள்குவ ரல்லர்
நறுநுதலரிவை பாசிழை விலையே. (அகம். 90)

The maid reminds the hero that the bride-price demanded by the bride's parents will be rather heavy. In the clue to this stanza in Agananuru, this is given as an illustration for the maid informing the hero who meets the lady-love at a specified place during day time, of the strict watch to which the lady-love is subjected. The purport of the poem is as follows ;—

My lord, you are not aware of the fact the the lady-love has been kept under watch by the mother, who got scent through the scandal, of the clandestine union with my lady in the sea-side full of Talai, where the waves with heads white like elderly or aged men destroyed the small houses of sand, built by the young girls at play in the beach. But I am really very sorry for your mental worry regarding her and I do not know how to tell you in your very face, that you have no other alternative but to quit this place and go your way. I must however remind you that the parents of the lady would not accept from you as the bride's price even if you are prepared to give the entire town of Niyamam with all its wealth owned by the black.eyed kosar full of scars, caused by iron weapons, and situated on the seashore to the east of Sellur.

"கோழிலை வாழைக் கோண்மிகு பெருங்குலை
யூழுறு தீங்கனி யுண்ணுநர்த் தடுத்த
சாரற் பலவின் சுளையோ டூழ்படு
பாறை நெடுஞ்சுனை விளைந்த தேற
லறியா துண்ட கடுவ னயலது
கறிவளர் சாந்த மேறல் செல்லாது
நறுவீ யடுக்கத்து மகிழ்ந்துகண் படுக்குங்
குறியா வின்ப மெளிதி னின்மலைப்
பல்வேறு விலங்கு மெய்துநாட
குறித்த வின்ப நினக்கெவ னரிய
வெறுத்த வேஎர் வேய்மருள் பணைத்தோ
ணிறுப்ப நில்லா நெஞ்சமொடு நின்மாட்
டிவளு மினைய ளாயிற் றந்தை
யருங்கடிக் காவலர் சோர்பத னொற்றிக்
கங்குல் வருதலு முரியை பைம்புதல்
வேங்கையு மொள்ளிணர் விரிந்தன
நெடுவெண் டிங்களு மூர்கொண் டன்றே. (அகம். 2)

The maid here informs the hero of the strict wateh her lady has been subjected to and requests him to expedite his public marriage with her.

Oh Lord of the hills where even the monkeys easily derive the fullest pleasure even without seeking it, and lie without any care or concern in the bed made of sweet-smelling flowers, the

monkeys which unwittingly drank the honey that flowed from the hill-pond and ate the jack fruits which by their abundance prevented the beasts from proceeding beyond them to eat or taste the fruits of the fertile plantain tree-and felt unable to climb the tree or even to move about. If you simply will it, what is that pleasure which you cannot hope to have. My lady full of physical charm and shoulders as glossy and smooth as the bamboo, is full of affection for you, hence you are at perfect liberty to visit her not only during day-time but even during night, but be careful enough to evade the night watchmen patrolling the streets. The Vēngai tree has blossomed. Not only that; even the moon has put up a halo over it.

The inner meaning contained in the Karupporuḷ of this stanza will be found interesting.

Just as the male monkey which unwittingly tasted the honey, found itself unable to climb the tree, nay even to move about and lay asleep on a bed of flowers under the shade of the sandal tree hard by, so also, you too having tasted the fruits of the clandestine love, have gone astray from the path of virtue and feeling helpless and unable either to quit this undesirable course or to marry her outright is completely immersed and steeped in the pleasure which is born of this kind of secret love

By telling him that, as even the beasts of the place derive pleasure easily and without any difficulty, it would not be difficult for him to have the same pleasure, she wants him to expedite the marriage. By informing him of the blossoming of the Vengai tree, she suggests to him that as the ripening of the millet invariably coincides with the flowering of the Vengai, there was the immediate possibility of the lady being confined to her house, there being no more need to keep watch over the farm. By telling him that he could visit her even during night, she tells him that it would be better if he avoids visiting her during the day. At the same time she asks him not to come during night time and reminds him that the time was very propitious for marrying the lady as the moon was full of vigoūr and has already put up the halo.

In this stanza we find the maid wax eloquent in praise of the hero's country. In the same way the maid will praise the hero's own place or town.

காமங் கடப்ப வுள்ள மினைப்ப
யாம்வந்து காண்பதோர் பருவமாயி
னோங்கித் தோன்று முயர் வரைக
கியாங் கெனப்படுவது நும்மூர் தெய்யோ. (ஐங்குறு. 237)

Further she used to praise the hero's conduct, truth and fame or reputation.

கடிமலர்ப் புன்னைக்கீழ்க் காரிகை தோற்றாளைத்
தொடிநெகிழ் தோளளாத் துறப்பாயான் மற்றுநின்
குடிமைக்கட் பெரியதோர் குற்றமாய்க் கிடவாதோ
ஆய்மலர்ப் புன்னைக்கீ ழணிநயந் தோற்றாளை
நோய்மலி நிலையளாத் துறப்பாயான் மற்றுநின்
வாய்மைக்கட் பெரியதோர் வஞ்சமாய்க் கிடவாதோ
திகழ்மலர்ப் புன்னைக்கீழ்த் திருநலந் தோற்றாளை
யிகழ்மலர்க் கண்ணளாத் துறப்பாயான் மற்றுநின்
புகழ்மைக்கட் பெரியதோர் புகராகிக் கிடவாதோ. (கலி. 135)

You were pleased to forsake the lady-love who lost her charm by being espoused by you under the shade of the Punnai tree, causing her bangles to slip away from her hand. Will not this act of yours be construed as a flaw on your family traditions?

You were pleased to forsake the lady-love who lost her beauty by being embraced by you under the shade of the Punnai tree, leaving her to suffer from love sickness. Will not this act of yours be construed as a piece of falsehood in you who is considered the embodiment of truth and righteousness ?

You were pleased to forsake the lady-love who lost her beauty by being hugged by you under the shade of the Punnai tree, so that the several flowers that once accepted their inferiority in form and beauty to her eyes, now stand up to deride her eyes as possessing less charm and beauty. Will not this act of yours be construed as a blot on your fame or reputation.

ஐயச் செய்கை தாய்க்கெதிர் மறுத்துப்பொய் யென மாற்றி மெய் வழிக் கொடுப்பினும்

When the mother of the lady-love suspects the union that took place and thereon the maid takes upon herself to disillusion her by her clever statements and distorted presentation of facts.

"உருமுரறு கருவிய பெருமழை தலைஇப்
பெயலான் றவிந்த தூங்கிரு ணடுநாள்
மின்னு நிமிர்ந்தன்ன கனங்குழை யிமைப்பப்
பின்னிவிடு நெறியிற் கிளைஇய கூந்தலள்
வரையிழி மயிலி னொல்குவன ளொதுங்கி
மிடையூர் பிழியக் கண்டனெ னிவளென
வலையல் வாழி வேண்டன்னைநம் படப்பைச்
சூருடைச் சிலம்பிற் சுடர்ப்பூ வேய்ந்து
தாம் வேண்டுருவி னணங்குமார் வருமே
நனவின் வாயேபோலத் துஞ்சுநர்க்
கனவாண்டு மருட்டலு முண்டே யிவடான்
சுடரின்று தமியளும் பனிக்கும் வெருவர
மன்ற மராஅத்த கூகை குழறினும்
நெஞ்சழிந் தரணஞ் சேரும் அதன்றலைப்
புலிக்கணத் தன்ன நாய்தொடர் விட்டு
முருகனன்ன சீற்றத்துக் கடுந்திற
லெந்தையு மில்லனாக
வஞ்சுவ ளல்லளோ விவளிது செயலே. கபிலர். (அகம். 158)

This beautiful poem by Kapilar is put into the mouth of the maid who speaks to the foster-mother in the hearing of the hero seated in Ciraippuram.

My dear mother! please do not chide the lady-love and hurt her feelings unnecessarily by saying that you saw her actually walk with staggering steps like the peacock coming down a hill, in the dead of night full of silence after a heavy downpour of rain, with her ear rings shining like the lightning, and with her curly hair plaited in twain, climb the loft and again come down. Please listen to what I say.

It is after all a usual sight to see the forest deity coming to our garden or grove assuming any shape it likes, adorned with the hill flowers in order to accept the offerings that are being given to it. Further many such things appear to one in one's dream while asleep. But as for this girl, she will not brook to be alone during nights without a burning lamp. Nay she will dread even the hooting of the owl. Above all, don't you think that our lady will tremble to step out of the house during night

especially when you and her father whose ferocity does not abate even after returning from his furious hunt with tiger-like hounds and who possess considerable anger, are in the house.

In another place where the foster-mother infers some thing suspicious from the reddened eyes of the lady-love the maid promptly tells her

> "வேங்கை நறுமலர் வெற்பிடை யாங்கொய்து
> மாந்தளிர் மேனிவியர்ப்ப மற்—றுங்கெனைத்தும்
> பாய்ந்தருவி யாடினேமாகப் பணிமொழிக்குச்
> சேந்தனவாஞ் சேயரிக் கண். (Aintiṇai 50-15)

that as she and the lady-ove awfully perspired on account of, plucking the Vēngai flowers in the hill-side, they dived and bathed in turn in all the hill streams and as a result of it their eyes turned red. Here too the maid wants to conceal the real fact by her fabricated reasons.

அவன் விலங்குறினும்

When through the hero himself, obstacles arise to their meeting each other, *i. e.* when he parts from her in quest of wealth, to help his chieftain or king in war or in safeguarding or restoring peace in a realm.

The reading adopted here by Iḷampūraṇar is 'அவள் விலங் குறினும,'

> "செவ்விய தீவிய சொல்லிய வற்றொடு
> பைய முயங்கிய வஞ்ஞான் றவையெல்லாம்
> பொய்யாதல் யான்யாங் கறிகோ மற்றைய.
> வகனகர் கொள்ளா வலர்தலைத் தந்து
> பகன்முனி வெஞ்சுர முள்ள லறிந்தேன்
> மகனல்லை மன்றவினி-" (கலித். 19)

How am I, ignorant and inexperienced as I am, to know that all your words expressed during the early period of our clandestine love, when you spoke mellifluously to me and embraced me, were all feigned and entirely false? I now see your determination to part from me and go into the parched up desert, the heat of which even the sun will hate or detest, leaving me to my fate with scandals about me spread by the villagers; I can't say that you are a good and true man.

களம் பெறக் காட்டினும்

When through strict guard, excess of passion and the refusal of her parents to give her in marriage to the hero of her choice, the lady gets worried, and the foster-mother not knowing the real cause of her uneasiness, calls in the aid of priests and augurs to find out the reason for her malady, the maid interposes and subtly and skilfully reveals what transpired already. This generally took the form of the consultation of omens through stones or molucca beans. The Veṛiyāṭṭu undertaken by the girls' parents was already noticed,

> பொய்படு பறியாக் கழங்கே மெய்யே
> மணிவரைக் கட்சி மடமயி லாலுநம்
> மலர்ந்த வள்ளியங் கானங் கிழவோ
> னாண்டகை விறல் வேளல் லனிவள்
> பூண்டாங் கிளமுலை யணங்கியோனே. (Aingnru 250)

Oh molucca beans which are strangers to falsehood. Please tell me whether the hero who has possessed this lady and torments her is really Murugan the deity of the hills where Valli roots abound and the peacocks dance beautifully in the green groves and forests.

> கறிவளர் சிலம்பிற் கடவுட் பேணி
> யறியா வேலன் வெறியெனக் கூறு
> மதுமனங் கொள்குவை யனையிவள்
> புதுமலர் மழைக்கண் புலம்பிய நோய்க்கே. (ஐங்குறு. 243)

The ignorant Vēlan after propitiating the deity of the hills overgrown with pepper plants, says that the lady has been possessed by the hill-deity and the mother has at once attributed the lady's indisposition to the same. The maid by saying this, tries to prevent the Veṛiyāṭṭu from being celebrated.

> நெய்த னறுமலர்ச் செருந்தியொடு விரைஇக்
> கைபுனை நறுந்தார் கமழுமார்ப
> னருந் திறற்கடவு ளல்லன்
> பெருந்துறைக் கொண்டிவ ளணங்கி யோனே. (Aingnru 182)

The maid utters these words to Vēlan himself, Oh ye Vēlan. please note that it is not the all powerful deity of the hills

wearing the garland made of the sweet smelling Neydal and cerunthi flowers in her chest. that has caused this mental affliction but some other person.

கடவுட் கற்சுனை யடையிறந் தவிழ்ந்த
பறியாக் குவளை மலரொடு காந்தட்
குருதி யொண்பூ வுருகெழக் கட்டிப்
பெருவரை யடுக்கம் பொற்பச் சூர்மக
ளருவியின் னியத் தாடு நாடன்
மார்புதர வந்த படர்மலி யருநோய்
நின்னணங் கன்மையறிந் தண் ணாந்து
கார்நறுங் கடம்பின் கண்ணிசூடி
வேலன் வேண்ட வெறிமனை வந்தோய்
கடவு ளாயினு மாக
மடவை மன்ற வாழிய முருகே. (நற். 34)

Oh Lord Muruga. May you live long with this your blissful ignorance! You know fully well that the malady that afflicts at present this lady-love is one caused by having embraced the hero who is the lord of the place, where the forest deity adorned with wreaths made by the bright red flowers of the Kāndaḷ and the Kuvaḷai that blossomed in the hill-pool dances to the tune of the flowering hill-stream. But being aware of the same you have come forward with head erect and at the request or entreaty of Vēlan, made bold to enter the place of Veṛiyāṭṭu, well decked with the sweet-smelling Kadamba flowers. It matters little to me even if you be the God of the hill. Your ignorance is astounding.

பிறன் வரைளாயினும்

When the maid perceives the prospect of a marriage between her mistress and a third person or stranger and when on such occasions she runs up to inform both the hero and the lady-love with a view to expedite their marriage alli

கண்டல் வேலி கழிசூழ் படப்பை
முண்டகம் வேய்ந்த குறியிறைக் குரம்பைக்
கொழுமீன் கொள்பவர் பாக்கங் கல்லென
நெடுந்தேர் பண்ணி வரலானுதே
குன்றத்தன்ன குவவு மணனீந்தி

வந்தனர் பெயர்வர் கொறுமேயல்க
லிளையரு முதியருங் கிளையுடன் குழீஇக
கோட்சுறு வெறிந்தெனச் சுருங்கிய நாட்பின்
முடிமுதிர் பாதவர் மடமொழிக் குறுமகள்
வலையுந் தூண்டிலும் பற்றிப் பெருங்காற்
றிரை யெழுபௌவ முன்னிய
கொலை வெஞ்சிறுஅர் பாற்பட்டனளே. (நற். 207)

The maid here indicates to the hero seated in Ciraippuram that some outsiders have come to the place asking the lady's hand in marriage.

We can't stop the hero coming here in his lofty chariot creating a stir in the sea-side where reside the fishermen in the small houses with roofs woven with Mundakam, in the fields surrounded by the backwaters fringed by the Kāndaḷ fence. Nor can we expect the hero to return, he who had taken considerable pains to cross the sand heaps and approach us. The lady love who is the daughter of the fisher folk, who in the company of their family members are engaged during nights in reshaping by knots of fibres or creepers the portions of the net torn by the Cura fish, truly belongs to the hero. So. in case she is given away in marriage to a stranger, woe unto her, she will be, also, lost to us, Thus she hints subtly at the presence of strangers seeking the lady's hand, in order to induce the hero to expedite his wedding with the lady.

அவன் வரைவு மறுப்பினும்

When the maid comes to know of the unwillingness of the parents to give their girl in marriage to the hero and their refusal in consequence. Here the maid will play a very good part in comforting or soothing her mistress by telling her that she need not worry herself and that because of the very good omens she came across, she was confident that good only will result and so on. Here the maid will try to reveal what happened and this is known in subjective literature as அறத்தொடு நிலை. Standing on or upholding the path of virtue by plainly revealing what actually transpired during the course of the clandestine love. This "அறத்தொடு நிலை is of seven kinds as will be seen from the following sūtra of Poruḷiyal.

"எளித்த லேத்தல் வேட்கை யுரைத்தல்
கூறுத லுசாவுதல் ஏதிடு தலைப்பா
டுண்மை செப்புங் கிளவியொடு தொகைஇ
யவ்வெழு வகைய வென்மனார் புலவர்." (பொரு. 13)

எளித்தல்

The maid telling the lady's parents that the hero is a quiet and amenable gentleman with intent to get their ready consent to the match, as parents of girls generally prefer a bridegroom who will be submissive and be a willing party to their wishes or plans,

"அன்னை யறியினு மறிக வலர்வா
யிம்மெனச் சேரி கேட்பினுங் கேட்க
பிறிதொன் றின்மை யறியக் கூறிக
கொடுஞ்சுழிப் புகாஅர்த் தெய்வம் நோக்கிக்
கடுஞ்சூள் தருகுவல் நினக்கே கானற்
றொடலை யாயமொடு கடலுட் டுடியும்
சிற்றி லிழைத்துஞ் சிறு சோறுகுவை இயும்
வருந்திய வருத்தந் தீர யாஞ் சிறிது
இருந்தன மாக வெய்த வந்து
தடமென் பணைத்தோள் மடநல்லீரே
எல்லு மெல்லின்று அசைவு மிக வுடையேன்
மெல்லிலைப் பரப்பின் விருந்துண்டு யானுமிக்
கல்லென் சிறுகுடித் தங்கின்மற் றெவனோ
என மொழிந்தனனே யொருவன் அவற்கண்டு
இறைஞ்சிய முகத்தெம் புறஞ்சேர்பு பொருந்தி
இவை நுமக்குரிய வல்ல இழிந்த
கொழுமீன் வல்சி என்றனம் இழுமென
நெடுங்கொடி நுடங்கும் நாவாய் தோன்றுவ
காணுமோ வெனக் காலிற் சிதையா
நில்லாது பெயர்ந்த பல்லோ ருள்ளும்
என்னே குறித்த நோக்கமொடு நன்னுதால்
ஒழிகோ யானென வளிதக கூறி
யாம் பெயர்தோறு நோக்கித் தான்றன்
நெடுந்தேர் கொடிஞ்சி பற்றி
நின்றோன் போலு மின்றுமென் கட்கே." (அகம். 110)

In this stanza we see the maid revealing the secret love affair in a way to the foster-mother.

"Mother. While we were resting ourselves in order to do away with the ennui caused by our having dived in the sea in the company of young girls of our age and playing in the groves adjoining the beach by building sand houses and cooking mock-meals of sand, a certain gentleman approached us and accosting us as good ladies with buxom shoulders like the bamboo, told us as follows :—

The Sun's rays have dimmed. I am awfully exhausted; what harm will accrue if I just partake of your meals as a guest in the leaves spread here and halt for a while in this small but boisterous abode of yours. On seeing the hero, we hung our heads in shame and hiding ourselves in the side, told him in a feeble voice that the food was nothing but the coarse fish of the sea, and that it won't suit him.

Thereon, saying that he must proceed to the boat with its tall mast, he tried to run away having demolished our house of sand and without seeing any body, stared at me for a considerable time and asked me to my great mental worry if he had the permission to go When, however, I told him gently that he might go, he did not stir and then even after reaching the boat, stood in the prow persistently staring at me. It does not matter even if the mother of the girls get to know it, and the women in the ceri who are only too ready to spread scandals, hear it. I can swear even in the presence of the deity residing in the Puhār Kudal, and tell you that this was all that happened and nothing else.

வத்தல்

Exalting the hero with a view to please the parents and get their acquiescence.

அன்னாய் வாழி வேண்டன்னை நின்மகள்
பாலு முண்ணாள் பழங்கண் கொண்டு
நனிபசந்தன ளெனவினவுதி யதன்றிறம்
யானுந் தெற்றென வுணரேன்......

....

இதனளவுண் டோர் கோண் மதிவலோர்க்கே. (அகம். 48)

Mother, listen carefully to what I say. You often ask me why your daughter has aversion to milk aud changes colour as if mentally afflicted. For my part I too do not know the cause of it; but some days back, when we in the company of our friends went to gather Vēngai flowers, there arose a hue and cry like Tiger, Tiger. At that moment a certain gentleman with wreath made of Kazhunir flowers and ceccaikkaṇṇi about his person, sandal paste on his body, and with a bow in his hand, stood querying us about an animal that went by that side. On seeing that new person, we hid ourselves in turn behind each other's back and stood abashed, when, he accosting us, as the girls having black hair dressed in five different ways, asked us whether we too can utter falsehood. So saying he got down from his chariot and went away staring incessantly on the lady-love just at nightfall. The lady-love gazed on him till his chariot was out of sight and exclaimed. "Ah this is a man." I think this may serve as a clue for inferring the cause of the girl's anxiety.

Note.—It is often said that the girls used to cry "Tiger, Tiger" standing in front of the Vengai tree and that the flowers automatically fell down as a result of that cry.

The mention here of the Kazhunir garland and the Vetci wreath, indicates the hero's lordship of his place and the hill situated in it. His bearing the arrow and his enquiry after the tiger show his real valour. Thus the maid tries to impress on the lady's mother, the dignified personality and personal valour, in short, his exalted position.

வேட்கையுரைத்தல். Vēṭkaiuṛaittal.

The maid expatiating on the mutual love of the hero and the lady-love to the foster-mother as a preliminary to reveal their attachment as an act righteous in itself.

"நின்மக ணுண்கண் பன்மாணோக்கிச் சென்றோன்."

By these words the maid points out the hero's love for the lady-love.

அன்னாய் வாழி வேண்டன்னை யென்றோழி
நனி நாணுடைய ளெனினு மஞ்சு
மொலி வெள்ளருவி யோங்கு மலைநாடன்
மலர்ந்த மார்பிற் பாய
றவநனி வெய்ய நோகோ யானே.

Oh mother ! please listen to what I say. Though my lady-love is full of bashfulness and reserve she has got very great fascination for the lord of the hills. What shall I do ? The hint here is that she should be pleased to give her in marriage to him.

கூறுதல்

The maid entreating the mother to give the lady-love in marriage to the hero.

"வாடாத சான்றோர் வரவெதிர் கொண்டியாய்க்
கோடாது நீகொடுப்பி னல்லது—வாடா
வெழிலு முலையு மிரண்டிற்கு முந்நீர்ப்
பொழிலும் விலையாமோ போந்து." (திணைமாலை. 15)

In Tiñaimalainūṟṟaimpadu this stanza is quoted to illustrate the revealment of the clandestine love affair by the Naṟṟāy or the lady-love's mother to the girl's father and brothers.

All that you should do now is to welcome the righteous man whom our daughter loves and give her in marriage to him. But if you think of some one who can give the highest bride-price, I do not know any price that could be fixed for the beautiful features of the girl. In my opinion even the broad world encircled by the sea, will be a very poor price for those features.

உசாவுதல்

The maid consulting or discussing with Vēlan through Veṟiyāṭṭu, Kazhangu, Kaṭṭu etc., or with others.

முருகயர்ந்து வந்த முதுவாய் வேல
சினவ லோம்புமதி வினவுவ துடையேன்
பல்வேறுருவிற் சில்லவிழ் மடையொடு
சிறுமறி தோன்றிய வன்று நுதனீவி
வணங்கினை கொடுத்தி யாயி னணங்கிய
விண்டோர் மாமலைச் சிலம்பன்
தண்டா ரகலமு முண்ணுமோ பலியே. (குறுந். 362)

Oh ye wise Vēla personating Muruga, be not angry. What I ask you is this. If you are going to offer this small ram along with multi-coloured offerings of food in the Veriyattukkalam, do

you think that the wreath-worn chest of the lord of the hills will eat what you offer. Here she subtly hints that the malady she is supposed to be suffering from, is not due to the deity of the hills but only to the lord of the hilly parts who has captivated her heart.

ஏதீடு தலைப்பாடு

The maid revealing the clandestine love through some pretext or other.

காமர் கடும்புனல் கலந்தெம் மோடாடுவாள்
தாமரைக்கண் புதைத்தஞ்சித் தளர்ந்ததனோ டொழுகலா
னீணாக நறுந்தண்டார் தயங்கப்பாய்ந் தருளினாற்
பூணாக முறத்தழீஇப் போதந்தா னகனகலம்
வருமுலை புணர்ந்தன வென்பதனா லென்றோழி
யருமழைதரல் வேண்டிற் றருகிற்கும் பெருமையளே.

(கலித். 39)

Mother! I heard it said that when the lady-love was bathing in the hill-stream along with us, her legs slipped and with eyes closed she was being swept away by the current, when luckily a gentleman taking pity on her, plunged in the stream, caught hold of her in his arms and brought her ashore. From this I think the girl has already consigned herself to him and could brook no other as her partner in life.

உண்மை செப்புங் கிளவியாவது. பட்டாங்கு கூறுதல்

Narrating what actually took place.

அல்கன்மழை பொழிந்த வகன்கணருவி
யாடுகழை யடுக்கத் திழிதரு நாடன்
....

(ஐங்குறு. 220)

The lady-love is likely to mope and pine on all those days when it is not given to her to embrace the hero.

முன்னிலை அறனெனப்படுதல் என்றிருவகைப் புணர்தீர் கிளவி தாயிடைப் புகுப்பினும்.

When the maid dares to approach the foster-mother of the lady-love and waxes eloquent over the nature and aspect of true love and tells her explicitly that unless there was free exchange

of love between the parties, the union will be far from being a happy one. Here she will narrate what happened to her ward, how, when she was bathing in the jungle stream the lady-love was washed away and how at that time the hero came to her timely rescue and such other things and persuade the foster-mother to inform the mother of the girl of such occurrence, thereby averting the prospective alliance between the lady and some stranger.

"சான்றோர் வருந்திய வருத்தமு நுமது
வான்றோய் வன்ன குடிமையு நோக்கித்
திருமணி வரன்றுங் குன்றங் கொண்டிவள்
வருமுலை யாகம் வழங்கினோ நன்றே
யஃதான், றடைபொருள் கருதுவிராயிற் குடையொடு
கழுமலந் தந்த நற்றேர்ச் செம்பியன்
பங்குனி விழவின் வஞ்சியோ
டுள்ளி விழவி னுறந்தையுஞ் சிறிதே"

In this stanza we find the Narrāy confessing the clandestine love of the lady to her brothers.

It is better that you consider deeply and well the troubles the hero has undergone in respect of the girl and the exalted nature of your family traditions and straightway offer the girl in return for the hill-country of the hero; but if you are bent upon disposing the girl to the highest bidder I must tell you that even the Vanji of the cembiyan with the beautiful chariot, who conquered and annexed Kazhumalam, where the Panguni festival is celebrated with great eclat and Uranthai with its beautiful Ull Vizhavu or festival are too small and insignificant a price for the lady-love.

அன்னாய் வாழி வேண்டன்னை யென்னை
தானு மலைந்தா னெமக்குந் தழையாயின
பொன்வீ மணிய ரும்பினவே
யென்ன மரங்கொலவர் சாரலவ்வே. (ஐங்குறு. 20)

Oh mother! please listen wistfully to what I say. What is the kind of tree that abounds in the hill-side belonging to the hero. It has got golden buds. He himself wore the leaves and they served as a wear for me also. Herein we see the revelation of the secret love.

வில்லார் விழவினும் வேலாழி சூழுலகி
னல்லார் விழவகத்து நாங் காணேம்—நல்லா
யுவர்க்கத் தெறிதிரைச் சேர்ப்பனோ டொப்பார்
சுவர்க்கத் துளராயிற் சூழ். (திணை. 150, 62)

The foster-mother bedecked the lady-love and expressed her pious wish that she should pitch upon some one who will fit in with the girl as becomes her beauty and status when the lady spoke as follows.

Oh mother! In spite of my thorough search in the archery ground where the bow is at play or in the festival where all beautiful people assemble, I cannot point out one who can compare favourably with this lord of the sea-shore. If however you still hope to find one, the place left unsearched is heaven only. Go there and find out if you can.

வரைவுடன் பட்டோற் கடாவல் வேண்டினும்

When the maid perceives the abnormal delay made by the hero in marrying the lady-love even after getting the full consent of the bride's parties and his own.

மாமலர் முண்டகந் தில்லையோ டொருங்குடன்
கான லணிந்த வுயர்மண லெக்கர்மேற்
சீர்மிகு சிறப்பினோன் மாமுதற்கை சேர்த்த
நீர்மலி கரகம்போற் பழந்தூங்கு முடத்தாழைப்
பூமலர்ந் தவைபோலப் புள்ளல்குந் துறைவகேள்;
ஆற்றுத லென்ப தொன்றலந்தவர்க் குதவுதல்
போற்றுத லென்பது புணர்ந்தாரைப் பிரியாமை
பண்பெனப்படுவது பாடறிந் தொழுகுதல்
அன்பெனப் படுவது தன்கிளை செறாமை
யறிவெனப் படுவது பேதையார் சொன் னோன்றல்
செறிவெனப் படுவது கூறியது மறாமை
நிறையெனப் படுவது மறைபிற ரறியாமை
முறையெனப் படுவது கண்ணோடா துயிர்வெளவல்
பொறையெனப் படுவது போற்றாரைப் பொறுத்தல்
ஆங்கதை யறிந்தனிராயி னென்றோழி
நன்னுத னலனுண்டு துறத்தல் கொண்க
தீம்பாலுண்டோர் கொள்கலம் வரைதலி
னின்றலை வருந்தியா டுயரஞ்
சென்றனை களைமோ பூண்கநின் றேரே. (கலி. 133)

The proper householder is one who gives by way of alms whatever possible, to one impoverished or in distress; Protection really means non-separation from one's life-partner; The human element or quality is moving in consonance with the 'world; Love or affection means not forsaking one's relations; real wisdom contains in putting up with any hard words spoken by others. Friendliness contains in not refusing what one requests or asks. Mental strength contains in preserving or keeping within one'self any secret; justice consists in impartial enquiries or decisions and executing or killing actually any delinquent without showing any consideration for him. Patience consists in waiting patiently till the proper opportunity is at hand. If however you realise all the above qualities in their true import that will be tantamount to the drinking of sweet milk and then casting aside the vessel that contained it. Hence it behoves you to hurry up and relieve the lady-love of the affliction that haunts her.

ஆங்கதன் றன்மையின் வன்புறை உளப்பட

Inclusion of the encouraging talks and exhortations to the lady till the actual union or marriage is effected. In all we have here 32 places or occasions where we expect to have the speeches of the maid or lady attendant,

Sūtra 115

களவல ராயினுங் காமமெய்ப் படுப்பினும்
அளவுமிகத் தோன்றினும் தலைப்பெய்து காணினும்
கட்டினுங் கழங்கினும் வெறியென விருவரு
மொட்டிய திறத்தாற் செய்திக் கண்ணு
மாடிய சென்றுழி யழிவுதலை வரினும்
காதல் கைம்மிகக் கனவி னரற்றலும்
தோழியை வினவலும் தெய்வம் வாழ்த்தலும்
போக்குட னறிந்தபிற் றோழியொடு கெழீஇக்
கற்பினுக் கத்து நிற்றற் கண்ணும்
பிரிவினெச் சத்து மகணெஞ்சு வலிப்பினும்
இருபாற் குடிப்பொரு ளியல்பின் கண்ணும்
இன்ன வகையிற் பதின்மூன்று கிளவியோ
டன்னவை பிறவுஞ் செவிலி மேன.

In this sūtra we are told the several places or occasions when the Sevili or the foster-mother will speak out or have her say.

Two main aspects will be perceivable here. The Sevili herself speaking and the transmission of her speech through the lady or the maid.

களவலராயினும்

When the clandestine union of the lovers gets publicity, the people commence freely commenting upon it. At this stage the Sevili will make enquiries with the maid.

"பாவடி யுரல பகுவாய் வள்ளை
ஏதின் மாக்க ணுவறலு நுவல்ப
அழிவ தெவன் கொலிப்பேதை யூர்க்கே
பெரும்பூட் பொறையன் பேஎமுதிர் கொல்லிக்
கருங்கட் டெய்வங் குடவரை யெழுதிய
நல்லியற் பாவையன்ன இம்
மெல்லியற் குறுமகள் பாடினள் குறினே. (குறுந். 89)

What does it matter if the lady-love pounds the grain singing the Vaḷḷaippāṭṭu, she whose features are soft and graceful as the Kollippāvai that shines bright on the west of the Kolli-hills, and that is considered to have been written and engraved by the deity. Although the people comment heedlessly on the Vaḷḷaippāṭṭu praising the hero of the hills, you need not worry as they who talk thus are wanting in wisdom and commonsense. This Kollippāvai is believed to be a cruel one and to kill any one that crosses its path.

காமம் மெய்ப்படுப்பினும்

When the foster-mother sees the good or bad effects of her clandestine love upon the lady's frame.

மணியிற் றிகழ்தரு நூல்போன் மடந்தை
யணியிற் றிகழ்வ தொன்றுண்டு. (குறள். குறிப்பறிவு, 3)

Sevili uttering to herself the bright change that came over the girl's body. There should be some reason for the bright change observable in the lady love as the thread that could be seen through a bright gem.

அளவுமிகத் தோன்றினும்

When the Sevili actually sees the developments of her eyes, shoulders or breasts as a consequence of the clandestine union.

கண்ணிறைந்த காரிகைக் காம்பேர்தோட் பேதைக்குப்
பெண்ணிறைந்த நீர்மை பெரிது. (குறள். குறிப்பறிவு 2)

Here the Sevili or the foster-mother speaks unto herself about the lady. Surely I find greater indications of womanhood than those that are generally perceivable in a maid, in this girl possessing lovable beauty and shoulders as round and glossy as the green bamboo.

பின்னுவிட நெறித்த கூந்தலும் பொன்னென
வாகத் தரும்பிய சுணங்கும் வம்புவிடக்
கண்ணுருத் தெழுதரு முலையு நோக்கி
யெல்லினை பெரிதெனப் பன்மாண் கூறிப்
பெருந்தோ ளடைய முயங்கி நீடுநினைந்
தருங் கடிப்படுத்தனள் யாயே
....
தாரார் மார்ப நீதணந்த ஞான்றே. (அகம். 150)

The maid here meets the hero who resorts to the daylight meeting place aud exhorts him to expedite his public wedding with the lady-love by telling him that the lady has been kept under close custody and she is pining to see him.

Mother has confined the lady to the house telling her that with her long tresses finely plaited, the yellow beauty-spots that look like gold spread on her body, and the breasts that threaten to tear away the corsets. her beauty and complexion have increased considerably at the same time embracing her ardently.

தலைப் பெய்துகாணினும்

When the foster-mother accidentally sees the lover coming to her house and the lady going abroad.

குறியிறைக் குரம்பை நம் மனைவயிற் புகுதரு
மெய்ம்மலி யுவகைய னந் நிலைகண்டு
முருகென வுணர்ந்து முகமன் கூறி
யுருவச் செந்தினை நீரொடு தூஉய்

நெடுவேட் பரவு மன்னை யன்னோ
வென்னா வதுகொ றானே பொன்னென
மலர்ந்த வேங்கை யலங்குசினை பொலிய
மணிநிற மஞ்ஞை யகவு
மணிமலை நாடனொ டமைந்த நந்தொடர்பே. (அகம். 272)

My dear maid! It so chanced that the hero after my heart entered our humble abode with low roofing, when mother, taking him for Murugan himself who is the deity of the hills, welcomed him and strewing before him millet and water began to offer obeisance. I do not know what will happen to my attachment to the hero of the hills where the beautiful peacocks raise their voice perched on the branches of the Vengai tree.

"உருமுரறு கருவிய" (அகம். 158)

Here the maid repeats what the Sevili told her. (Trans see p. 108)

கட்டினுங் கழங்கினும் வெறியென விருவரும்
ஒட்டிய திறத்தாற் செய்திக் கண்ணும்.

When the foster mother is told by the diviners that unless proper propitation is made to lord Muruga through the usual or customary *Kazhangu* and the Kaṭṭu, there was absolutely no possibility of curing the lady-love's disease-

இருளை கேட்டிசிற் காதலந் தோழி
குவளை யுண்கண் டெண்பனி மல்க
வறிதியான் வருந்திய செல்லற் கன்னை
பிறிதொன்று கடுத்தனளாகி வேம்பின்
வெறிகொள் பாசிலை நீலமொடு சூடி
யுடலுநர்க் கடந்த கடலந் தானைத்
திருந்திய நெடுவேற் றென்னவன் பொதியிற்
றருஞ்சிமை யிழிதரு மார்த்துவர லருவியிற்
றதும்பு சீரின்னியங் கறங்கக் கைதொழு
துருகெழு சிறப்பின் முருகுமனைத் தரீஇக்
கடம்புங் களிறும் பாடி நுடங்குபு
தோடுந் தொடலையும் கைக்கொண் டல்கலும்
பாடின ளாத லன்றோ நீடு

நின்னொடு தெளித்த நன்மலை நாடன்
குறிவா லரைநாட் குன்றத் துச்சி
நெறிகெட வீழ்ந்த துன்னருங் கூரிருட்
டிருமணி யுமிழ்ந்த நாகங் காந்தட்
கொழுமடற் புதுப்பூ வூதுந் தும்பி
நன்னிற மருளு மருவிட
ரின்னா நீளிடை நினையுமெ னெஞ்சே. (அகம். 138)

Listen, my dear maid to what I say. Is it right on the part of the mother to misconstrue the cause of my affliction as something other than my love for the hero of the hills, and to dance and sing, praising the Kadambu and the Kaḷiru belonging to the deity of the hills, after having invoked lord Muruga to the accompaniment of sweet tunes, that sound like the flowing sound of the hill-stream. For my part, my mind is full of anxiety for the hero of my heart who unmindful of the dangers that beset his path, ventures to visit us during the dead of night.

ஆடிய சென்றுழி யழிவு தலைவரினும்

When the sevili perceives the uneasiness and mental worry of the lady-love even after all preparations were effected for the Vēriyāṭṭu or the celebration in honour of Vēlan.

நின்னணங்கன் மை யறிந்து மண்ணாந்து
கார்நறுங் கடம்பின் கண்ணி சூடி
வேலன் வேண்ட வெறிமனை வந்தோய்
கடவு ளாயினு மாக
மடவை மன்ற வாழிய முருகே. (நற். 37)

(See. Transl. p. 182)

வேங்கை யிரும்புனத்து வீழுங் கிளிகடியாள்
காந்தண் முகிழ்விரலாற் கண்ணியுங் கைதொடா
ளேந்தெழி லல்குற் றழைபுனையா ளெல்லேயென்
பூந்தொடி யிட்ட புலம்பு மறிகிலோ.

Sevili representing to others known to her the changes that have come over the lady.

I do not know what is the exact cause of the anxiety of my darling. She refuses to scare the parrots that hover over the

millet form, does not weave the garland of flowers with her fingers that resemble the kāndal and wear the wear made of leaves.

"அன்னாய் வாழிவேண்டன்னை. (அகம். 48)

This stanza is put in the mouth of the maid who repeats what the sevili told her. (Transl. See. p. 114)

காதல் கைம்மிகக் கனவினரற்றலும்

When the Sevili hears the screams or the incoherent talks of the lady while sleeping, because of the love-dreams she has as a result of overwhelming passion.

தோழியை வினாதலும்

Sevili inquiring the maid with reference to the above nine occasions i. e., from களவலராதல் to கனவினரற்றல.

நெடு வேலேந்தி நீ யெமக்கியார்
தொடுத லோம் பென வாற்றலு மாற்றுங்
கடவுள் வேங்கையுங் காந்தளுமலைந்த
தொடலைக் கண்ணி பரியல மென்னும்
தேம்பொதி கிளவியென் மடந்தை
யாங்காடின ளோநின் னொடுபகலே

Here the Sevili asks the maid as to the reason for the changes perceptible in the lady-love.

My dear girl! your mistress boldly stands before Velan and asks him who he is and what right he has to teach her. She says that she will not brook the wearing of the wreath made of the divine Vengai and the Kāndal. Kindly tell me when she actually played with you during the day.

தெய்வம் வாழ்த்தலும்.

When, however, the Sevili bestows praise on the deity soon-after she is convinced of the clandestine union of the lady with the hero.

Ilampuranar writes here as follows :—

When, however, the Sevili prays to the tutelary deity being unable to reveal this matter to the girl's parents.

போக்குட னறிந்தபின் தோழியொடு கெழீஇக்
கற்பினாக்கத்து நிற்றற் கண்ணும்

When the foster-mother who hears of the elopement of the lovers in question, agrees with the maid and prays for the virtuous life of the parties.

எம்மனை முந்துறத் தருமோ
தன்மனை யுய்க்குமோ யாதவன் குறிப்பே. (அகம். 195)

Will the hero who eloped with my darling return here to my house to celebrate his wedding or take her to his own house ?

பிரிவினெச் சத்தும்

When the foster-mother speaks out her grief without accompanying the lady who thought it fit to elope with her lover.

மகள் நெஞ்சு வலிப்பினும்

When the foster-mother perceives the mental strength of the lady, who, in spite of her tender age, dares to elope with the hero.

'பெயர்த்தனென் முயங்கயான் வியர்த்தனெ னென்றன
ளினியறிந் தேனது துனியா குதலே
கழறொடி யாஅய் மழைதவழ் பொதியில்
வேங்கையுங் காந்தளு நாறி
யாம்பன் மலரினுந் தான்றண் ணியளே.' (குறுந். 84)

Last night I tried to embrace the girl slender as a flower and press her to my arms when she told me that she awfully perspired. Now it is I come to know that she disliked my act.

இருபாற் குடிப்பொரு ளியல்பின் கண்ணும்

When the Sevili deeply thinks of the conformity in the status and other requisites of the hero as well as the lady-love.

இன்ன வகையிற் பதின்மூன்று கிளவியொடு
அன்னவை பிறவுஞ் செவிலி மேன.

These thirteen places are the occasions when the Sevili used to speak out.

On the words அன்னவை பிறவும் Iḷampūraṇar has the following comment.

"நாற்றம் பெற்று நிலைப்புக் காண்டல்
உண்டியிற் குறைதல் உடம்புநனி சுருங்கல்
கண்டுயின் மறைத்தல் கோலஞ் செய்யாமை."

When the Sevili perceives some unusually attractive perfumes on the body of the lady and when she sees the scanty meals she takes in and the consequent decline in health, as well as her sleeplessness and indifference with reference to her toilette or dress.

On these occasions also the Sevili used to speak out.

116. தாய்க்கும் வரையார் உணர்வுடம் படினே.

In case the real mother of the girl feels the same way as the foster-mother, she too will speak out in all these thirteen places. But it is not so very common. Pre-occupied with the multifarious duties of the household, the mother of the girl may not possess the requisite leisure to watch the girls' movements. As however. it was the foster-mother who actually brought the lady-up, it was more or less her duty to find out then and there any change in the lady-love for the better or for the worse.

117. கிழவோ னறியா வறிவின ளிவளென
மையறு சிறப்பி னுயர்ந்தோர் பாங்கி
னையக் கிளவி யறிதலு முரித்தே.

This tells us of some prompt acts of the mother and the foster-mother as soon as they learn of the union effected between the lovers. Entertaining doubts on various counts, they will rush to consult horoscopes and omens. They will also approach priests and others to inform them of what happened and get an assurance from them tbat it matters little If the lady marries one who is of a higher status or birth than herself.

118. தன்னுறு வேட்கை கிழவன் முற்கிளத்த
லெண்ணுங் காலைக் கிழத்திக் கில்லைப்
பிறநீர் மாக்களி னறிய வாயிடைப்
பெய்ந்நீர் போலு முணர் விற்றென்ப.

Again the sūtra tells us of one other characteristic of the heroine. The lady who is an embodiment of modesty never

speaks out voluntarily her mental desire or passion. But the hero is considered shrewd enough to gauge her feeling from her movements or gestures. This no doubt is an important trait in any woman.

Sūtra

119. காமக் கூட்டந் தனிமையிற் பொலிதலிற்
றாமே தூதுவ ராதலு முரித்தே.

We observed already that the companion of the hero and the maid of the lady-love used to act as intermediary or embassy. Here we are told that in their absence the parties themselves can enact those parts. Iḷampūraṇar endorses this as the best mode. It is not necessary to have the medium of a companion or a maid. The hero and the lady-love themselves can look after their own affair and this transaction being a secret, is in every way laudable; often times this union effected between themselves without the need of a medium, culminated in the actual alliance or wedding of the parties.

120. அவன்வரம் பிறத்த லறந்தனக் கின்மையிற்
களஞ்சுட்டுக் கிளவி கிழவியதாகுந்
தான்செலற் குரிய வழியாகலான,

121. தோழியின் முடியு மிடனு மாருண்டே.

These two relate to the laJy-iove and her maid who alone are expected to fix the place of meeting for the lovers.

122. முந்நா ளல்லது துணையின்று கழியா
தந்நா ளகத்து மதுவரை வின்றே.

Here we are informed of the days of menstruation when the hero is prohibited from sexual union. The commentator however writes that such unions do occur rarely. Of course it is a forbidden act, and regular expiatious have been fixed for the same. He also adds that cases have not been rare when even the daughters of the Brahmins or the Antaṉa community have been married after puberty.

Here Iḷampūraṇar interprets as follows:—

He says that this sūtra tells us of the place and the time when Paṅkarkuṭṭam or the hero's meeting with the Pāṅkan usual

by took place. He further states that as the previous sūtra referred to the meetings arranged by the maid, the word Tuṇai here means Pankan or the hero's companion. It follows, that the hero is likely to inform the Paṅkan of his love affair even before his fortuitous union with the lady-love.

Sūtra 123

பன்னூறு வகையினுந் தன்வயின் வருஉ
நன்னய மருங்கி னாட்டம் வேண்டலிற்
றுணைச்சுட்டுக் கிளவி கிழவிய தாகுந்
துணையோர் கருமம் மாதலான.

It was already stated that the heroine, due to pressure from various sides, will decide to reveal what really happened in her love pursuit and this process is known as Aṟattoṭuniṟṟal or confession of what actually transpired as became a virtuous girl and as that was the only way to stand in the path of righteousness and virtue. We already saw that the heroine will confide the matter to her maid, she in her turn to the foster-mother, the foster-mother to the Naṟṟāy or the real mother and so on.

Sūtra 124

ஆய்பெருஞ் சிறப்பின் அருமறை கிளத்தலிற்
றாயெனப் படுவோள் செவிலி யாகும்.

Here we are told that the Sevili or the foster-mother plays an even more important role than the mother. Because she is in the entire know of things from the outset and is in a position to express by speech and not by gestures or actions all that took place between the hero and the lady-love. It was her realisation of the strength of attachment between the loving parties that made the final wedding possible.

Sutra 125

தோழி தானே செவிலி மகளே.

The lady companion or the maid is invariably the daughter of the foster-mother; of course there may arise cases of barrenness in the foster-mother. But as the things above depicted are but the figments of the poet's imagination, who in the fulness of his

thinking powers creates an ideal world for the ideal couple to enact their love drama, we shall take it that every foster-mother who comes on the scene has invariably a daughter.

Sutra 126

சூழ்தலு முசாத்துணை நிலைமையிற் பொலிமே.

The able maid will try to extract from the lady by all possible means what actually happened. Her plans are manifold.

Sutra 127

குறையுற வுணர்தல் முன்னுற வுணர்தல்
இருவரு முள்வழி யவன்வர வுணர்தல் என
மதியுடம் படுத்த லொரு மூவகைத்தே.

குறையுற உணர்தல்–Coming to know of the real happenings from the way in which the hero approches and expresses or narrates his grievances.

முன உறவுணர்தல்—Inferring from the look and the features of the lady-love what actually transpired, in the absence of the hero's approach above referred to.

இருவரு முள்வழி அவன் வரவுணர்தல்

Coming to know the feelings of both the hero and the lady-love by the sudden appearance of the hero before them (i e. while she and the lady-love are together.)

Iḷampūraṇar writes here that the maid will shine because of her able schemes she puts forth in this love-drama and not because of her being the daughter of the foster-mother. It naturally follows that it will scarcely suffice to be the daughter of the foster-mother and that her ability to acquit herself well on specified occasions and to watch schemes, are of paramount importance.

In subjective literature this is called Mathiudampaduttal or causing to know of the love union between the two. Literally speaking, this means the trial of the maid to see whether her inference is correct, and whether it coincides with the thought of the lovers. As the thoughts of all the three are brought together

this is called மதியுடம்படுத்தல். Unless all these three thoughts unite, மதியுடம்படுத்தல் could not take place. Hence the verb மூவகைத்து is in the singular. By this process the identity of thoughts in all these gets established.

Iḷampuraṇar observes here as follows:—

As in "குறையுற வுணர்தல்" the maid directly learns the love affair, this has been given precedence. "முன்னுற வுணர்தல்" has been placed next because the maid here simply notes the changes in the lady-love consequent on her new venture, and is not quite sure of what actually happened. As the hero comes as quite a new person querying them about an elephant, deer and the like and the lady-love feels shy, keeping unto herself her love thoughts, the maid could not surely guess anything. Hence it has been placed in the last.

Sutra 128

அன்னவகையா னுணர்ந்தபி னல்லது
பின்னிலை முயற்சி பெறாளென மொழிப

This tells us that the hero will not speak out or have his say freely until this "மதியுடம்பாடு" is over.

நெருநலு முன்னுள்" (Transl. p. 81)

Iḷampuraṇar writes as follows.

Unless and until the maid actually realises the real love or attachment between the hero and the lady-love through the above three processes, she will not try to bring them together. Here it may be noted that there are occasions when the parties love each other ardently without actual bodily union. But the maid, however having gauged their genuine love will try to bring about that union. Hence it is that the grammarian has called the above process as மதியுடம்படுத்தல் and not as புணர்ச்சியுடம்படுத்தல்.

Sutra 129

முயற்சிக் காலத் ததர்ப்பட நாடிப்
புணர்த்த லாற்றலு மவன் வயினான.

The maid will thereon try to bring them together in places previously fixed for their union.

Sutra 130

குறியெனப்படுவ திரவினும் பகலினும்
அறியத்தோன்று மாற்றதென்ப.

This tells us of the conventional meeting places of lovers both during day and night easily accessible to both. Hence the divisions known as Iravukkuṛi and Pahaṛkuṛi. As however night time is eminently fitted for such clandestine love unions, Iravukkuṛi was placed first.

Sutra 131

இரவுக் குறியே யில்லகத்துள்ளு
மனையோர் கிளவி கேட்கும் வழியதுவே
மனையகம் புகாக் காலை யான.

Iravukkuṛi

A place situated between the house and the compound wall from which the lovers could hear what the inmates are talking. After a few meetings the lovers used to grow more bold and fearless and such nocturnal unions used to take place even in the interior of the house.

Sutra 132

பகற்புணர் களனே புறனென மொழிப
வவளறி வுணர வருவழியான

Paharkuṛi

This is the place outside the house-compound with which the lover or the hero is fairly familiar and to which he could easily resort without any difficulty.

133. *அல்லகுறிப்படுதலு மவள்வயி னுரித்தே*
யவன் குறி மயங்கிய வமைவொடு வரினே.

This Sutra tells us that it was usual for the maid to mistake some of the sounds caused by nature for the signals made by the hero and get non plussed on that account.

134. *ஆங்காங்கொழுகு மொழுக்கமு முண்டே*
ஓங்கிய சிறப்பி னொருசிறையான.

This tells us that the hero too used to get aggrieved by mistaking natural sounds for the signals made by the lady-love.

Iḷampūraṇar differs from this view and says that the lady-love too was usually aggrieved by mistaking the natural sounds for the hero's signals.

135. மறைந்த வொழுக்கத் தோரையு நாளுந்
துறந்த வொழுக்கங் கிழவோற்கில்லை

This pertains to the hero. The social code of the Hindus has prescribed certain auspicious days or hours for such unions and have eschewed or denounced some days and hours as not propitious for such unions. Bur this Sutra tells us that no such discrimination characterised the hero during this clandestine period of his love affair. The commentator writes here that suitable expiations have been prescribed by the Sutras in order to absolve them of any sin that may obtain during the course of this secret love. Hence it follows that the hero could not be regarded as having swerved from the path of virtue even when he has his union on the prohibited days.

136. ஆற்றினருமையு மழிவு மச்சமு
மூறு முளப்படவதனோ ரற்றே

The hero will not be daunted by the dangers of the path, nor will he lose heart, or get terrified by the various obstacles that beset his route, when he wants to reach the lady-love. From this it can be inferred that the lady-love and her maid will entertain fear on this account.

137. தந்தையுந் தன்னையு முன்னத்தி னுணர்ப

The father and the brother of the girl will infer or learn the love affair from certain indications and not by words. As soon as the Naṟṟāy or the lady's mother reveals the love affair, the parent and the brother of the girl will shake off their resentment and try to be a willing party to their alliance

"அறத்தொடு நின்றேனைக் கண்டு திறப்பட
வென்னையர்க் குய்த்துரைத்தாள்யாய்,"

அவருந், தெரிகணை நோக்கிச் சிலைநோக்கிக் கண்சேர்ந்
தொருபக லெல்லா முருத்தெழுந் தாறி
யிருவர்கட் குற்றமு மில்லையா லென்று
தெருமந்து சாய்ந்தார் தலை,

The maid standing on the path of virtue reveals what transpired to the Sevili and she in her turn reveals the same to the Naṛṛāy. The Narray tells her sons *i. e.* the brother of the lady in order to make them shake off their resentment at the happenings; on hearing this, the brothers and the father of the lady, regard the lovers as blameless and hang down their heads.

138 தாயறிவுறுதல் செவிலியோ டொக்கும்.

The mother of the girl will give a patient ear to what the Sevili reveals and will never show signs of resentment like the brothers and in this respect will resemble the foster-mother in her patience.

139. அம்பலு மலருங் களவுவெளிப் படுத்தலி
னங்கதன் முதல்வன் கிழவனாகும்.

This tells us that the clandestine affair will get publicity only because of the hero. Any account of the lady-love's suffering or mental anguish could not have given the clue to the real happening. It could have simply raked up doubts; but the real affair will be known only on seeing the hero.

140. வெளிப்பட வரைதல் படாமை வரைதலென்
றாயிரண் டென்ப வரைதலாறே.

The hero's public wedding with the lady may take place either before or after the revealment of the clandestine love affair. By this it will be clear that both the methods were regarded as virtuous. This is further emphasised in the coming Sutra also.

141. வெளிப்படை தானே கற்பினோ டொப்பினு
ஞாங்கர்க் கிளந்த மூன்று பொருளாக
வரையாது பிரிதல் கிழவோற் கில்லை,

Though the revealment of the clandestine love tantamounts to an act of virtue, the separation of the hero from the lady-love in the cause of education, attacking an enemy, or as an ambassador, will come only after his public wedding; of course the other three kinds of separation viz, to earn wealth, to help a king or chief and to safeguard his realm or possessions may take place even before the celebration of the public wedding.

